FAMOUS MONSTERS #98
MAY 1973

FAMOUS MONSTERS OF FILMLAND

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BLOOD FROM THE MUMMY'S TOMB

WHEN DRACULA MET THE VAMPIRES

THE THING WITH TWO HEADS

DR. PHIBES WRITHES AGAIN

GALLERY of FAMOUS MONSTERS

CHRISTOPHER LEE

in Curse of Frankenstein

SPEAKING OF MONSTERS

THE PLANET OF THE OOPS!

A funny thing happened on the way to our 98th issue. In fact, you can see that it did, just by looking above. Ye Editor ran into the Mighty Schlockthropus (center), star of SCHLOCK, and it took three FM fans (left to right: David Cooper, Edythe Eyde & Don Glut) to rescue me.

Fortunately I was rescued, so that I could put together this issue which, among other hair-raising delights, offers you a fabulous article about CHRISTOPHER LEE with loads of fiendish fotos . . . LON CHANEY SR. & LON CHANEY JR. in the spotlite . . . an ISLAND OF LOST SOULS "first" . . . two new FRANKENSTEINS . . . another look at the diabolic DARK INTRUDER . . . and a Contest with $500's worth of Prizes that YOU just might be able to be a winner in!

Anyway you look at it—including upside down or backwards—this issue is a winner and we'll be back soon with an even better #99!

FORREST J ACKERMAN

This issue is DEDICATED—but I mean DEDICATED—to STEPHEN C. WATHEN who, in early January, flew at his own expense to the Acker-museum of Monster Memorabilia, where he in turn dedicated an entire weekend, practically 48 hours without sleep, to doing a magnificent repair job on the KING KONG dinosaur models so that, as he put it, "they will be better preserved for years to come so that future fans like myself will be able to see & appreciate them." For his selfless act I have nothing but praise & appreciation for STEPHEN C. WATHEN. Hope you enjoy "your" issue, Steve. —FJA

WANTED! More Readers Like

TOM WOODRUFF JR.

PHIBES RISES HER GRIN

Your last issue, **FM #95**, was absolutely fantastic. All your issues are fantastic, but this one was even more so, mainly because you ran that article on Vincent Price's DR. PHIBES RISES AGAIN!

I was really so happy when I saw it. Thank you very much. I'd really like to see more on Mr. Price, because he's my very, very favorite actor. So please try and put in more articles on him.

LINDA PAUL
Ontario, Canada

WANTED! More Readers Like

RICHARD BUSCHBAUM

THE POET'S CORONER

Here is one of my better successes as a poem writer.

SCREEN THINGS

Over the years
  Upon the screen
We have heard and
  We have seen—
Monsters big as mountains,
Monsters big as rats,
Things that can't be real,
Things as real as bats
Legends that tell
  An evil tale
Of devils and ghouls
  Come deep from hell!
Frankenstein's here.
Dracula? Yes!
Mummies, werewolves, and
All the rest!
They all crawl
  Across our screen
Luck'ly for us, they're
  Only heard and seen!

CHARLES L. MULLINS, Jr.
Ft. Worth, Texas

NEW OLD FAN

I am one of your greatest fans. I have only been with you since **FM #90**, but I still love your magazine. I dug issue **#92** because I really like Dracula! I have the 12 models and 44 magazines. I've watched over 300 monster movies, and think that I am your eeriest reader.

VINCENT BASILICATO
Ellenville, N.Y.

WANTED! More Readers Like

TEDDIE WALDRUP

1972's SCAREBOARD

Dear Sirs, I would like to rate this past year's efforts. **FM issues #90 & 91** were by far the best. The articles on CRY OF THE BANSHEE, SCREAM AND SCREAM AGAIN, and THE VAMPIRE LOVERS were a sight for sore eyes. Three recent horror films with my 3 top stars (Cushing, Lee & Price).

I was glad to see new films being given space in your mag in the "Future Films" section (hint!).

FM #91 was bristling with new films (yay!). The best articles were TALES FROM THE CRYPT (a chilling masterpiece), and those magnificent Quarry films, COUNT YORGA, VAMPIRE, and RETURN OF COUNT YORGA. Truly, Robert Quarry deserved the Cinema Award for 1972 from the Count Dracula Society. I only wish the article could have been longer, with more stills. I'm looking forward to an article on his latest Yorga flick, THE DEATHMASTER.

Quarry's horror films are probably the most chilling and terrifying vampire films ever made, and I am bursting to see him in more of them, in 1973.

FM #92 was, well, let's say I have a great dislike for Lugosi.

FM #93—where in all of hades did you dig up that junk, anyway? Why torture your readers, huh?

FM #94 was much better than the last two issues. The article by Thomas Rogers was great; hope we'll see more.

HOW TO MAKE A MUMMY was a reprint, and IN THE DAYS OF THE DINOSAURS was an ancient article reprinted from way, way back in (ha!) issue **#88!** Good grief! MURDERS IN THE RUE MORGUE's story was all jumbled. That stupid ape had nothing to

WANTED! More Readers Like

SCOTT HERBERTSON

do with the movie's major plot, except that it was part of a play within the movie. Are you guys sure you saw the film?

Dorian Gray's transformation on page 45 was amusing. Though the FASCINATING KARLOF-FACTS weren't so fascinating, the pix in PROFESSOR GRUEBEARD were great! Especially the one of Robert Quarry.

Then came **FM #95.** The last of the year 1972. The Thomas Rogers article was good. Articles on all the new films—YAY!!! CONQUEST OF THE PLANET OF THE APES wasn't the best movie ever, but the stills were good.

DR. PHIBES RISES AGAIN was a welcome sight. A treasured work of genius! You should, of course, have made known that the picture on page 37 of the man leaning toward one of Phibes's decomposing victims is none other than ROBERT QUARRY! Keep an eye on him, folks!

GUESS WHAT HAPPENED TO COUNT DRACULA was an insult. To everything.

BLACULA? Oh, well, at least it's a new film. But another insult.

But onward, **FM!** Keep up the good work, especially on new films. May you have better issues than even **FM's #90 & 91.**

TONY PARMAN
Atchison, Kansas

• Are you sure you aren't really Robert Quarry?—Ed.

Continued on page 74

OUR COVER:
"INVASION OF THE SAUCER-MEN," and when cover artist Randy Counts saw them, he painted them for this issue's cover!

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THE MAGAZINE OF LIBERATED MONSTERS

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PREPARE FOR ALL SORTS OF the eerie films in your future

snakes alive!

SSSSSSSS is coming! Strother Martin stars in the role of a young scientist who, via serum injections, is transformed into a . . . King Cobra!

The Bat Man; Primo the Ape Man; the Wolf Woman; the Antelope (!) Man; Ayesa the Panther Woman;—all these manimals roam the Island of Dr. Gordon in a kind of composite ISLAND OF LOST SOULS & THE MOST DANGEROUS GAME called THE TWILIGHT PEOPLE. A Dimension Pictures release in Metro-

The Bat Man created on the island of mad scientist Gordon in THE TWILIGHT PEOPLE.

color. While skin-diving in the South Pacific, Matt Farrell is kidnapped right out of the ocean by Steinman, a former Nazi executioner, and Neva, daughter of Dr. Gordon. Neva's scientist father has turned an island into a kind of fortress and there, in his laboratory, has plunged feverishly into a project to transform mankind into a race of supermen capable of adapting themselves to smog, pollution —our ever-disintegrating environment. Matt has the "honor" of having been chosen to be the prototype of the new breed. While pondering his fate, unbeknownst to Matt the ex-Nazi Steinman is out in the jungle . . . hunting. Hunting not a known animal but a creature half-man, half-boar . . . named Doro. Doro is an escaped experiment.

Another kind of Bat Man: comedian Paul Lynde in an ABC/TV Dracula spoof.

That night Matt roams the mansion, examining Gordon's collection of pickled heads while Neva, in the dungeon beneath the fortress, feeds the caged creatures imprisoned there. It is against her will that Neva cooperates with her father and she informs Matt of her feelings. He follows her to the caves where he saves Ayesa the Panther Woman, another Gordon experiment in forced evolution. Later, Matt watches Neva & Dr. Gordon operate on Pereira, a fellow prisoner, after which the sensitive girl, revolted by the role she has been forced to play, attempts suicide but is saved by Matt.

Determined to reward Matt with his freedom, Neva succeeds in drugging Steinman and arranges the escape of Matt, at the same time freeing the herd of hideous failures of her father's experiments.

Regaining consciousness, the ex-SS executioner organizes a hunt to stalk the escapees, unaware that Neva has sent Ayesa the Panther Woman to watch for the hunters. While the human panther slays her prey and, beast-like, feasts on their flesh, Primo the Ape Man attacks Neva, and the Bat Man, unsuccessfully, tries to fly.

Neva, concerned over Ayesa's long absence, sends the Antelope Man to look for her. Ayesa, bloodlust boiling in her veins, has now completely reverted to her animalistic ancestry and is again attacking the hunters with bestial fury. When the Antelope Man is wounded by the hunters, the Panther Woman turns on him as well, thirsting for blood, whether human or subhuman, and it is only by the intervention of the Wolf Woman, who loves him, that the Antelope Man is saved. The Wolf Woman engages the Panther Woman in mortal combat, emerging victorious.

A stageful of Monsters. Center, Count Yorga himself (Robert Quarry); next, right, Clu Gulager, recently seen on TV in the Disney "Dracula" film; next right, Oscar-winning monster make-up artist Bill Tuttle of TIME MACHINE & 7 FACES OF DR. LAO fame; far right, Dr. Donald A. Reed, leader of the Count Dracula Society; hand raised at left, Editor of FM. Occasion: judging of costumes at University of California 2d Annual Movie Monster Marathon (32 nonstop hours of horror films!).

The fighting is so fast & furious that it's difficult to keep track without a score card. First the Wolf Woman and then the Ape Man are killed. The Antelope Man is killed. Steinman is killed. Finally Dr. Gordon is killed—by the Tree Woman (!) who emerges from another part of the forest to stab him to death.

At last, necessity lending strength to his wings, the Bat Man learns to fly and dives from the skies, screaming, onto the throats of the hunters. He slays them all.

Matt, the manbat & Neva are the sole survivors of the carnage . . .

frankenstein lives again!

Peter Cushing directed by Terence Fisher bodes well for Hammer's FRANKENSTEIN AND THE MONSTER FROM HELL. Plot line has Baron Frankenstein a patient in an asylum. Shane Briant plays a madman who worships the Baron and his work, and the actor who played Dracula's hunchbacked slave in SCARS is back as a body snatcher in this new film. James Bond's boss "M" in all the 007 films appears in this one. And the monster itself?—Dave Prowse, who portrayed the Creature in HORROR OF FRANKENSTEIN but (see still) looks completely different in this continuation of the Life & Times of Frankenstein—and considerably more gruesome. Last but not least, Madeleine Smith of THE VAMPIRE LOVERS lends her presence to the picture as "the Angel."

hammer pounds 'em out

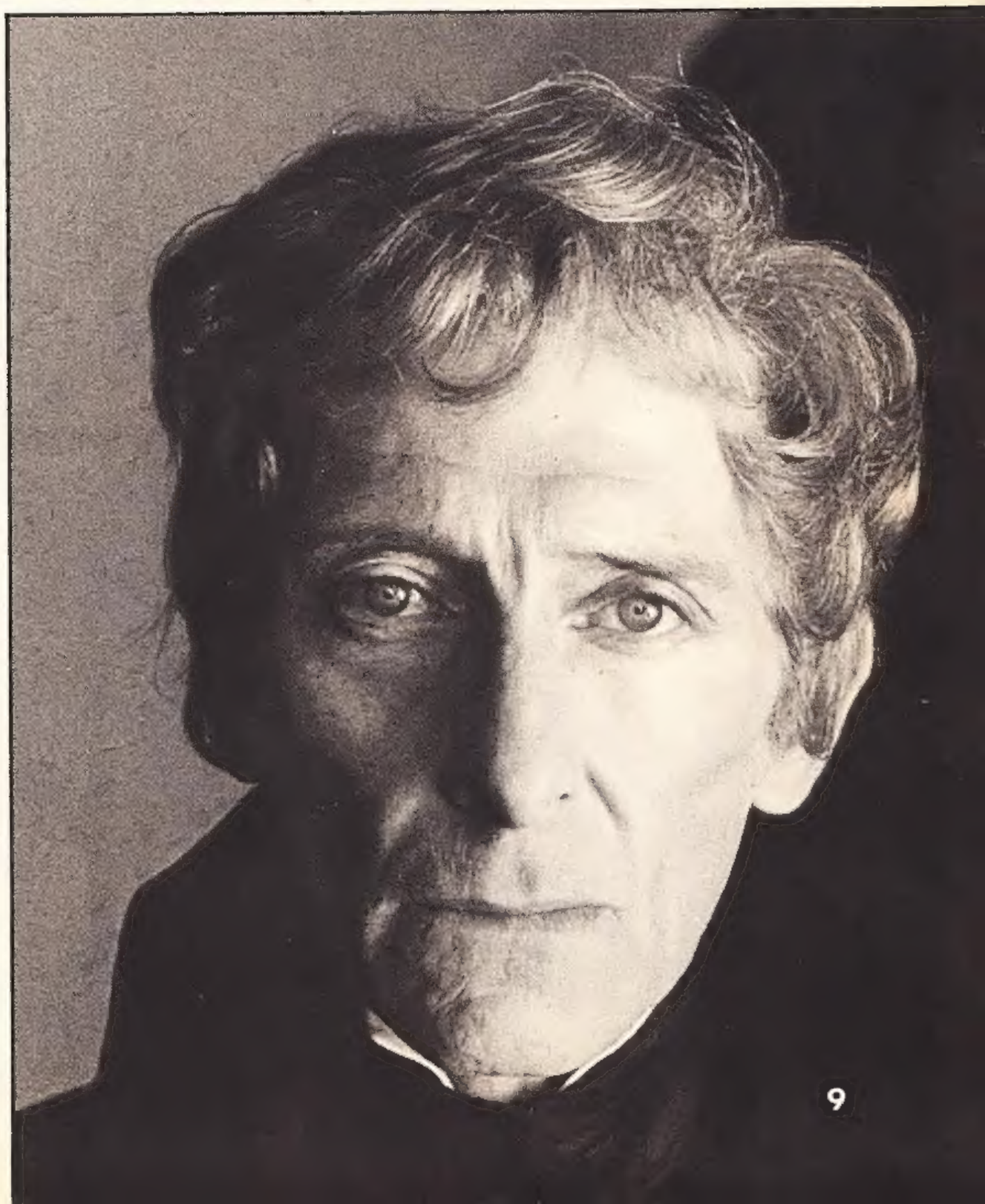
Continuing the horror craze, Hammer Films has completed KRONOS—an unfortunate choice of title in your editor's opinion since of course many viewers will be aware of the Fox '57 film of the same name. The Jeff (ISLAND EARTH) Morrow KRONOS was about a titanic mechanical monster from outer space which invaded Earth and almost conquered it but the new KRONOS takes place in the late '80s (1880s, that is, not 1980s) and is about a "super vampire killer" who is philosophically akin to Van Helsing while being physically akin to James Bond in physical prowess. He's a two-handed sword fighter! for one thing.

black drac (and others) live again!

Blacula is coming back (in BLACULA LIVES AGAIN!) and, tho we didn't even know he'd been away, THE RETURN OF BLACKENSTEIN has been shot, featuring great electrical machinery by the legendary Strickfaden who stretches 'way back to the original FRANKENSTEIN—and before! into the silent era. And, even before the first black FRANKENSTEIN has been re-

He's beautiful . . . he's enraged . . . he's GOKE, THE BODY SNATCHER FROM HELL (by way of Japan).

Latest foto of everybody's favorite, Peter Cushing, as he again portrays Baron Frankenstein, this time in FRANKENSTEIN & THE MONSTER FROM HELL.



This womanimal didn't wait till twilight to attack. She's one of the many monstrous TWILIGHT PEOPLE.

Ayesa the Panther Woman and one of her victims on the island of THE TWILIGHT PEOPLE.

leased, its sequel is in progress: THE FALL OF THE HOUSE OF BLACKENSTEIN! What next—DR. BLACKYLL & MR. HYDE? BLACKENTHROPE? DORIAN BLACK? THE BLUMMY? Ridiculous as these titles may seem, don't be surprised if one or more actually reach the screen! If they do, remember you read them in **FM** first . . . and that they were dreamed up by Forrest Blackerman.

DRACULA IS DEAD AND WELL AND LIVING IN LONDON is the sequel to DRACULA A.D. 1972 and costars Lee & Cushing. The original DRACULA, script adapted from Bram's book by Richard Matheson, is a future MGM/TV project, with Hurd (DORIAN GRAY) Hatfield a possibility for the Thirsty Count, having recently played the part on the stage.

the shapes of things to come

Fright films in the future line up something like this:

PYRAMID. A sort of new METROPOLIS. A great futuristic project from Doug (SILENT RUNNING) Trumbull.

THE MUTATION . . . with Donald Pleasence.

CYBORG—half man, half plastic—a TV Movie of the Week. (Not for the weak!)

A.E. van Vogt's great futuristic classic THE WEAPON MAKERS. The famous novel optioned by a Swiss filmaker.

DR. DEATH. The voluptuous Velana (QUEEN OF BLOOD) returns via her Earthly incarnation Florence Marly.

EARTHQUAKE 1980—the Big Shake of 7 years hence!

THE HAUNTING OF HELL HOUSE—the last fantasy project of the late James Nicholson, adapted from the supernatural novel by Richard Matheson.

THE DAY OF THE DOLPHINS & THE CURSE OF THE JACKALS.

THE GHOULS ARE AMONG US.

THE HOUSE OF THE 7 CORPSES (John Carradine) & NIGHTMARE PARK (Ray Milland).

SCHLOCK (with added scenes—watch for them in the movie theater sequence—featuring **FM**'s editor & a number of our fans, including Bruce & Pam Hanson, Edythe Eyde, David Cooper, Vivien Burgoon, Alan Grossman & sci-fi author Chas. Fritch).

Specially made for TV: Geo. Pal's sequel to WAR OF THE WORLDS . . . Christopher Lee & Sammy Davis Jr. in POOR DEVIL . . . the new Roddenberry series, GENESIS II . . . Bill Nolan's version of THE TURN OF THE SCREW . . . the new DORIAN GRAY . . . the eagerly awaited sequel to THE NIGHTSTALKER, THE NIGHT STRANGLER.

TERROR IN THE WAX MUSEUM.

Stu Byrne's DOOMSDAY.

A.E. van Vogt's THE HOUSE THAT STOOD STILL. (And his SLAN, BATTLE OF FOREVER & SLAN have all been optioned.)

In case you didn't get a good look at him on TV, here is the lycanthrope from MOON OF THE WOLF, which will probably be loping back via ABC at the time of the next full moon.

THE EXORCIST.

A *sequel* to ROSEMARY'S BABY!

I, MONSTER with Cushing & Lee.

The new James Bond: LIVE & LET DIE.

THE followup to CRYPT OF TERROR: VAULT OF HORROR.

Vincent Price in THEATER OF DEATH.

BLOOD OF GHASTLY HORROR with John Carradine & Kent Taylor.

WEREWOLF VS. THE VAMPIRE WOMAN.

DR. ORLOFF & THE INVISIBLE MAN.

SOYLENT GREEN—Edward G. Robinson & Celia Lovsky in the cinemadaption of Harry Harrison's sf novel *Make Room! Make Room!*

The giant Hugo-winning science fiction novel . . . DUNE.

DEMONS OF THE MIND.

THE VULTURES.

NOTHING BUT THE NIGHT—Lee & Cushing.

HORROR EXPRESS & CREEPING FLESH—again (hurray!) Lee & Cushing.

APES #5: BATTLE FOR THE PLANET OF THE APES.

SINBAD'S GOLDEN VOYAGE—the eagerly awaited Harryhausen sequel to THE 7th VOYAGE OF SINBAD, starring John Phillip Law, the Blind Angel of BARBARELLA.

And SISTERS (formerly NIGHT OF THE DEVIL). **END**

WHEN DRACULA MET THE VAMPIRES!

everybody went bats

[illegible]

D[illegible] And [illegible] for [illegible]

There [illegible] hall of the [illegible] the First Science Fiction Film Festival was in progress. A caller spinning a web would have been instantly shushed.

Count Yorga—Robert Quarry—was there and the Las Vegas Vampire Barry Atwater. FM's photographer Walt Daugherty was on hand and Robert "Asylum" Bloch, A.E. "Slan" Vogt, William "Witchcraft & Sorcery" Crawford, Terry "Sci-Fi Salon" Pinckard, Wendayne "Rocket to the Rue Morgue" Wahrman, Reginald LeBorg (who directed Lugosi, Chaney Jr., Tor Johnson, Carradine & Tamiroff in THE BLACK SLEEP) —all these and more were assembled, anxiously waiting to pay tribute to the Great Master of Macabre.

the magic moment

And then the great long-awaited event took place: Dracula arrived in the hall. "Ladies & Gentlemen!" called out Dr. Donald Reed, creator & leader of the Count Dracula Society: "CHRISTOPHER LEE!"

Lee Manchu follows in the footsteps of Warner Oland & Boris Karloff as the Oriental scourge of the Western World.

Christopher Lee's adversary, Herbert Lom, in COUNT DRACULA, as yet unreleased in America.

Like a millipede, the audience surged to its feet. The standing ovation was loud & long as the tall straight figure, a head taller than most who stood applauding him, strode royally down the aisle and to the lectern.

When the applause finally subsided he spoke. Later he confided to Forrest Ackerman that it was only the second speech he had ever made. No one would ever have suspected that he was not as practiced as Ray Bradbury. Courtesy of Dracula Society governor & **FM** fan Beverly J. Presar, we proudly present a transcript of the text of CHRISTOPHER LEE'S SPEECH on the night of 24 Nov. 1972:

"ladies & gentlemen"

(Aside: "We must be very careful of those flash lights—they have a peculiar effect on my metabolism!")

"I gather from what the chairman said that you have been listening to speeches for two hours. I can assure you I'm not going to speak very long —it will be very brief.

"Of course after such a tribute, there's very little I can do which would not seem like an anticlimax, except perhaps one of two things: Either drop dead (which nobody'd believe!) or emulate a man who gave probably the best after dinner speech, I should think, that has ever been recorded. You've all heard of him—Rachmaninov. Sergei Rachmaninov, the great Russian pianist. A dinner was given for him before the last war by the Savage Club, which is a well-known club in Britain consisting of people from the arts, many distinguished people. He was the guest of honor. He was a somewhat strange, macabre individual. I don't think he'd have felt entirely out of place here! And he was a man of few words. Speaker after speaker rose to his feet and paid glowing tribute, for a very considerable length of time, to his great achievements as a pianist, as a composer and as an individual, a human being. The evening wore on and everybody became more & more excited because inevitably the guest of honor was going to speak. In fact, they had even put a piano (I think rather hopefully) by the dais. Finally the great moment came, the guest of honor was introduced. He rose to his feet. (He was about my height, poor fellow!) He looked around the room as I am looking at you all now. After a long silence, he said, "Thank you," and sat down.

"If I dared, I would say just that.

"I do indeed say 'thank you.' I thank you very

For Christopher it's the Black Sleep tonight in HOUSE OF FRIGHT (AIP '61).

much. But that isn't really an adequate phrase. I thank you most sincerely, deeply indeed for the honor that you have given to me this evening in awarding me the Horace Walpole Gold Medal.

"Thank you is not really enough but I'm sure you know that it expresses everything I can say.

about boris

"I never really imagined when I was a boy—450 years ago!—that one day I would have the honor to inherit, that I would even try to emulate in my own way the great work (and indeed it was great in every respect, as you all know) of such superb artists as Lon Chaney; Lon Chaney Jr.; Bela Lugosi, whom alas I never had the privilege of meeting or knowing. Boris—I can never really mention that name without for the moment becoming rather sad, as I'm sure you all understand. Because I had the privilege of knowing Boris Karloff. I knew him very, very well. And I loved him—it's as simple as that. He was an extraordinary man and he was a great actor. It would be superfluous of me to say anything more about him.

"It might amuse you to know, perhaps as some of you do already, that his daughter, my daughter and he share the same birthday—which was yesterday (November 23). It might also amuse you to know that he lived next door to me at one time. We were both products of the English public school system—what you call here the 'private' school. I don't know whether that's supposed to be responsible in any way for what we did on the screen!

"There was an occasion when I was watching our national game, cricket, in London at Lords Cricket Ground. I don't suppose that name would mean very much to many of you but it is the sort of hallowed home of the game. Boris was a great devotee of this game, as indeed I am myself. We were sitting there together and the occasion was greatly enlivened by a member of Lords who was rather old. We'd been making rather a lot of noise; we both felt strongly about the game that was being played. This old gentleman said, 'Who are those people making all that noise.' And someone said to him, 'The elder one is an Englishman who used to play cricket for Uppingham and the younger one is an Englishman who used to play cricket for Wellington.' Such is fame! I may tell you also that that same remark was made about Aubrey Smith—a man who used to play for Sussex!

His role in THE VIRGIN OF NUREMBERG required this make-up which turned him into a menacing scarface.

of witches & warlocks

"I'm not going to say very much more except that it is a marvelous moment for me to see you all and to meet you all face to face. The most distinguished 'coven' I have ever seen! There are many people here this evening who are very eminent in their own particular spheres and I am very grateful for their presence here.

"For so many years now I've been associated with this society and I've tried to keep in contact with you through Dr. Reed and I've never been able to meet you all. I hope this won't be the last time. If what I'm doing at the moment is successful, I hope to come back here for at least three or four months in the year, next year and in the years to come. As some of you probably know, I'm making a film with that very great man and very great entertainer, Sammy Davis, which is called POOR DEVIL. I leave it to your imagination what part I'm playing . . . So hopefully I shall see more of you.

"To recapitulate, I never believed, naturally, when I was very young, that I would ever be associated with these films, which form a very essential, important & meaningful part of the whole history of the cinema. I'm not just referring to eminent actors I've already mentioned, like Lugosi, Karloff, the two Chaneys, but of course to people like Vincent Price, a very dear friend; to Robert Quarry, a recent friend and I hope somebody I will know for some years to come. And also to many, many others. We're in very good company, you know—John Barrymore, Lionel Barrymore, Conrad Veidt, Emil Jannings, Peter Lorre. Virtually every actor worth his salt has worked in and attempted this particular kind of film.

the "horror" film

"I feel rather strongly about this. I think that an awful lot of nonsense has been talked about what is called the 'horror' film. I never liked the term immensely myself, nor did Boris. He said to me many, many times that the word 'terror', the word 'shock', is much more appropriate. The word 'fantasy.' He used to say, 'Leave it to the audience.' I'm not going to try to reproduce his inimitable voice. Although it might be of interest to you to know that when I did THE CURSE OF THE CRIMSON ALTAR with him in England, he told me in his 80th year that he didn't know until he was 78 that he lisped! Truly! And I'm quite sure that's true. But he said, 'Leave it to the audience. They will always think of something much more terrifying and much more appalling than anything you or I could do.'

"I mean this very sincerely. I think it's what YOU see in your mind's eye when you watch us. It is not so much what we do visibly & openly & obviously as what we *don't* do. It is surely the subtlety, the suggestion.

"Now this is a very important field in the cinema and if I can be slightly more serious about it . . . I was going to say, 'continue in a more serious vein' but it doesn't sound like quite the right phrase . . ! I would like to appeal in a way to everyone involved in this to try and make sure that when we do this, we do it with devotion, with taste, with style, with integrity & with belief. That we do not take the easy way out and play for cheap effects & play for cheap laughs. It was not intended to be that.

"Vincent himself said to me, and I believe he said publicly, 'Our duty is to make the unbelievable believable.'

three important words

"Now I can only call this kind of film, from the point of view of the audience, a temporary suspension of disbelief. That's not my phrase; it's been used before. It's very true. Temporary suspension of disbelief. Think of what those three words mean. It is our duty to convince you—and tread a very, very narrow line indeed in the process—that what we are doing *is* possible—just. (And sometimes with the scripts we're given, believe me . . . !)

"The Frankenstein monster is not all that unbelievable in this day & age, as we all know. I was in fact told by somebody the other day that the only resemblance between George Washington & Dr. Christian Barnard of South Africa was that they were both first in the hearts of their countrymen!

"We do tread this very narrow line and it isn't easy. Our reward is your belief. It is a great challenge to us—a tremendous challenge. And please God we shall manage to continue the good work. As far as I'm concerned, whatever I do in the future in this type of picture I will do with all the force at my command.

lee re dracula

"I would like you to understand that I personally feel that the character of Dracula—and now we are really getting to the point of this whole Society—has, over the years, unfortunately and for various reasons lost its meaning & lost its impact.

"This is a great creation. This character is a great character, a heroic figure. A figure of tremendous strength, power, ferocity, appeal. There are many things involved in Stoker's Dracula and to a certain extent we have been able over the years to bring them out.

"I do feel that what's been happening recently is a little unfortunate. I've made no secret of this at all in England and I'm quite prepared to stand by it. Probably some of you in this room will agree with me there. It's a pity to get further & further & further away from the original idea that was in the mind of the author when he wrote it.

Wild of eye & blood-flecked of lip, Dracula lives in A.D. 1972.

A worried Lee looks like he's regarding the Grim Reaper in HOUSE OF THE DEAD.

I can only tell you that as far as I'm concerned, no matter what the vehicle may be or no matter what the story may be, I will try as much as I can, if I ever play it again, to be true to the spirit of Bram Stoker. And I am going to do it once more.

the real dracula

"I'm hoping that one day somebody will make a film about the man whose name is now familiar to all of you—Vlad the Fifth. Vlad Tepes. The real Dracula. I'm sure most of you know about Vlad Dracula. If you don't, would you hold up your hands?—Some of you don't.

"Apart from the unfortunate fact that he & I look exactly alike, this is again a great character. Not a particularly attractive one, I hasten to add. Some of you may know that I went to Transylvania. That sounds like the beginning of a wonderful story, doesn't it? But it does exist.

"I went there just about this time last year. We were very well received by the Romanian government. I went to the Ministry of Culture, the Ministry of Arts. I saw a lot of officials. I won't say they gave us *carte blanche*, exactly, but they certainly didn't put difficulties in our way.

"I went with a small group of people round the areas in Transylvania, which is north of Bucharest. The Carpathian Mountains, the Castle of Bran, the Castle at Arges which was Dracula's original castle.

"Hopefully all of you will see this documentary, which is called IN SEARCH OF DRACULA. It will be out here one day. Some of you have obviously read the book already, written by Professor Florescu & Professor McNally. *(See our Book Review section this issue.—Ed.)*

"I appear in a way which will undoubtedly confuse everybody. I appear as myself. That is enough to surmount, I admit. But after that I appear as the Hammer Dracula. I then appear as Stoker's Dracula. None of you have seen this. I did it in Barcelona. It was my attempt at recreating Stoker's character. Some legal problem here & elsewhere which I won't go into has prevented the showing of the picture. In that particular film (which has many faults and I hope one or two advantages to it) I appear as the old man with white hair & white moustache, growing steadily younger throughout the story. Which, as you know, is what happens in the book. Indeed it is one of the main points of the book & the story.

"I also appear as Vlad. So that's four in one.

"We went all round this area where this man lived, where he fought his battles against the Turks. I got a sort of hodge-podge collection of clothing together from the Romanian Opera and the Romanian television. Of course none of it fit and the sleeves were almost up to my elbows. Looking like a somewhat misfit Ivan the Terrible, I wandered around and tried to recreate a feeling of the ruler himself—the Voevod Wallachia. Wallachia is now called Muntania. Bucharest is located in this province.

dracula lives again

"It was very interesting, to put it mildly. Particularly when I rounded a corner or a bend in a wood or went down a path or road. Meandering is the only word I can use, because of course in a documentary you don't act, you just are there. And I came face to face with the local peasants. The occasion was quite something. I wish it had been recorded on celluloid. There were quite a large number of people who were dancers; they were celebrating some sort of occasion. There were quite a few people from the Romanian armed forces, all decked in Russian-style uniforms, and there were a lot of the local peasants, who were still wearing the peasant clothes—smock, trousers, black hat, stick and so on. I can only tell you that you've never seen hand go from forehead to chest so fast!

"Joking apart, the Romanians are very proud of Vlad. He is not, to them, a subject for tall tales. He did exist. He was a great defender of Christendom against the Turkish invasion. He was a very cruel man, a very bloodthirsty man. There of course is your first clue. The Romanian peasants of Transylvania in the Carpathian Mountains (which incidentally look exactly like anything you've ever dreamed of in any film or in the book—they are cloud-wreathed, great rocky craggy gorges) are still very superstitious. No question of this. And the old story of the garlic at the window and not going past the churchyard at night still holds true. The poppy seeds which they strew along the path so that the following vampire may stop to pick them up and thereby lose time and not catch them is still believed. The legend is not exactly a legend—it is almost, to some of them, a fact.

"vlad no vampire"

"Although the Romanian authorities, as I said earlier, were quite prepared for us to do a documentary about Vlad himself—the historical character who, as I said, is treated as a national hero—they were not terribly pleased with the association with a vampire. They knew of it, of course. They even told me they'd seen some of the films. But then after that there came a slight silence. 'We do not believe in these outmoded ancient legends in our modern Socialist state.' Which was exactly what was said to me.

"But the point of my telling you this story is that the name, the legend, the feeling is still there.

homage to dracula

"I've been told that the name Dracula is one of the most famous names in the world. This could well be true. I'm also told that more copies of this book have been sold than of any other except the Bible. This could also be true—I don't know. But I do know that to all of us here, to many millions of people all over the world, this is a great person.

"I've always tried to portray him as such, within the framework of the scripts that I've had, and I will always try to do so.

"It's marvelous to think there are so many people, including all of you here in this room, to whom he means so much. I only hope that it will continue that way, that you will still retain faith in him, as I shall. And let us, as I said earlier, please not only keep his memory alive, but please keep him as he should be—not switch around too much.

"Well, that's it. Thank you for the honor you have done me. Thank you for all your interest. Thank you for being here. It's been a great moment for me to see you all and to meet you all."

COMING IN OUR 100th ISSUE: ANOTHER GREAT CHRISTOPHER LEE IN LOS ANGELES SPEECH. **END**

Christopher Lee (from THE HOUND OF THE BASKERVILLES) as he appears in unreel life.

The BLACK SLEEP TAKES TAMIROFF!

gone to join lugosi, johnson

The late Akim Tamiroff as THE GREAT GAMBINI, magician, in 1937.

part of great cast

They were all together, 16 years ago, when THE BLACK SLEEP was being filmed: Bela Lugosi, Lon Chaney Jr., Basil Rathbone, John Carradine, Tor Johnson—and Akim Tamiroff. A memorable collection of monster men.

Lugosi was the first to leave us. 1956. About 10 years later, Rathbone. Then, in 1971, we lost Tor Johnson. Still with us, from the cast: Carradine & Chaney. But late last year it was Akim Tamiroff who left the stage of life.

Russian born, Tamiroff acted in films for nearly 35 years.

the bird-beast

His most monsterrific role was in THE VULTURE, Paramount 1967. To refresh your memory, this paragraph by Whit from *Daily Variety:*

The superstitious countryfolk of Cornwall believe that certain gruesome happenings plaguing the countryside are of supernatural origin but a visiting American nuclear scientist suspects it is a scientific experiment gone awry.

Behind the Make-up of a Medical Doctor in DISPUTED PASSAGE, 1939.

First step toward disguising himself: completely covering his hair with a bald appliance and similarly building up his chin. (When he was thru, he was Napoleon!)

Attacked by the talons of the flying birdman, Tamiroff, in THE VULTURE (1966).

Tamiroff as himself in the color horror film of '66, THE VULTURE.

It is his theory, which he proceeds to prove, that someone attempted to disintegrate a living human body by atomic energy and reassemble it alive in the grave, without taking into his calculations a giant bird which had been buried with its Spanish master. A horrible fusion is thus achieved: the terrifying apparition, a huge black vulture-like bird with human hands & face, becomes the avenger of the long-dead Spaniard and causes the death of two of the three remaining members of the threatened family and nearly kills the wife of the American scientist.

(Needless to say, the late Mr. Tamiroff was the hybrid birdman.)

most famous role

Tamiroff's best known part was the bearded fighter in FOR WHOM THE BELL TOLLS, 1942. In 1972, the Bell tolled for him.

Adios, Akim.

END

FAMOUS MONSTERS

WANTS YOU! FOR A MONSTROUS CONTEST

TURN PAGE FOR DETAILS

$500 in PRIZES TO CELEBRATE FM's 100TH ISSUE!

monstrous contest!

HUNDREDS of prizes will be awarded to readers of FM on the occasion of our 100th Anniversary Issue. First of all, there's a big reward for our oldest reader. We mean in terms of years. Are you 50? 65? 75? Even 80? We have one faithful 89-year-young reader—Carroll Ackerman—but she's the editor's Mother and is therefore automatically disqualified. (Besides what greater prize could a Mother ask for in life than to raise her boy to be Editor of FM?)

What we're looking for, first off, is our numerically oldest reader. Man or woman. Old in flesh but young in spirit. Send a foto of yourself, your name & address clearly printed or typed, and your age, to:

O.R. ACKERMONSTER
915 So. Sherbourne Dr.
Los Angeles/CA 90035

The initials "O.R." are the identifying sign for Oldest Reader. And if you are indeed our oldest reader, you will receive FM free for the rest of your life! How about that? And may you live to be 100!

Second Contest:

We're looking for our youngest reader. Foto, age and address (if you can't write, ask your Mom or Pop to print for you!) to:

Y.R. ACKERMONSTER
915 So. Sherbourne Dr.
Los Angeles/CA 90035

The "Y.R." stands for Youngest Reader. Actually—Mothers & Dads—your boy or girl doesn't have to be old enough to read FM as long as he or she enjoys looking at our pix! Just send in a pic of your li'l pixie reading FM (well, at least holding it!) and we'll do the rest. To the youngest youngster who is an FM buff (even in the buff on a bare skin rug) we'll send THE NEXT 100 ISSUES OF FM ABSOLUTELY FREE!

Third Contest:

A reward for the first 100 readers who write and tell us that they have read every issue of FM since the very first in February 1958.

WE TRUST YOU!

(Mainly because we have to.)

Besides, it is a proud thing to be a filmonster fan—we hate to think that any FM reader would deliberately lie to us in order to gain a prize. You have to live with your conscience—we don't. So think twice before fibbing.

Send your name, age & address (foto not necessary but desirable) to:

C.R. FAMOUS MONSTERS
145 E 32 Street
New York City/NY 10016

"C.R." for Charter Reader. To the first 100 of you who write and swear by Dracula's dentures that you have faithfully purchased EVERY issue of FM since the beginning, we will send absolutely free of charge a paperback book worth $1 including postage & handling, with a fantasy

film feature in it by FM's editor and a fantastic story by him as well!

And finally—For the rest of you who are neither as young as a newly hatched Ymir nor as old as Imhotep nor have had the good fortune to have read FM for the past 15 years—You are not forgotten!

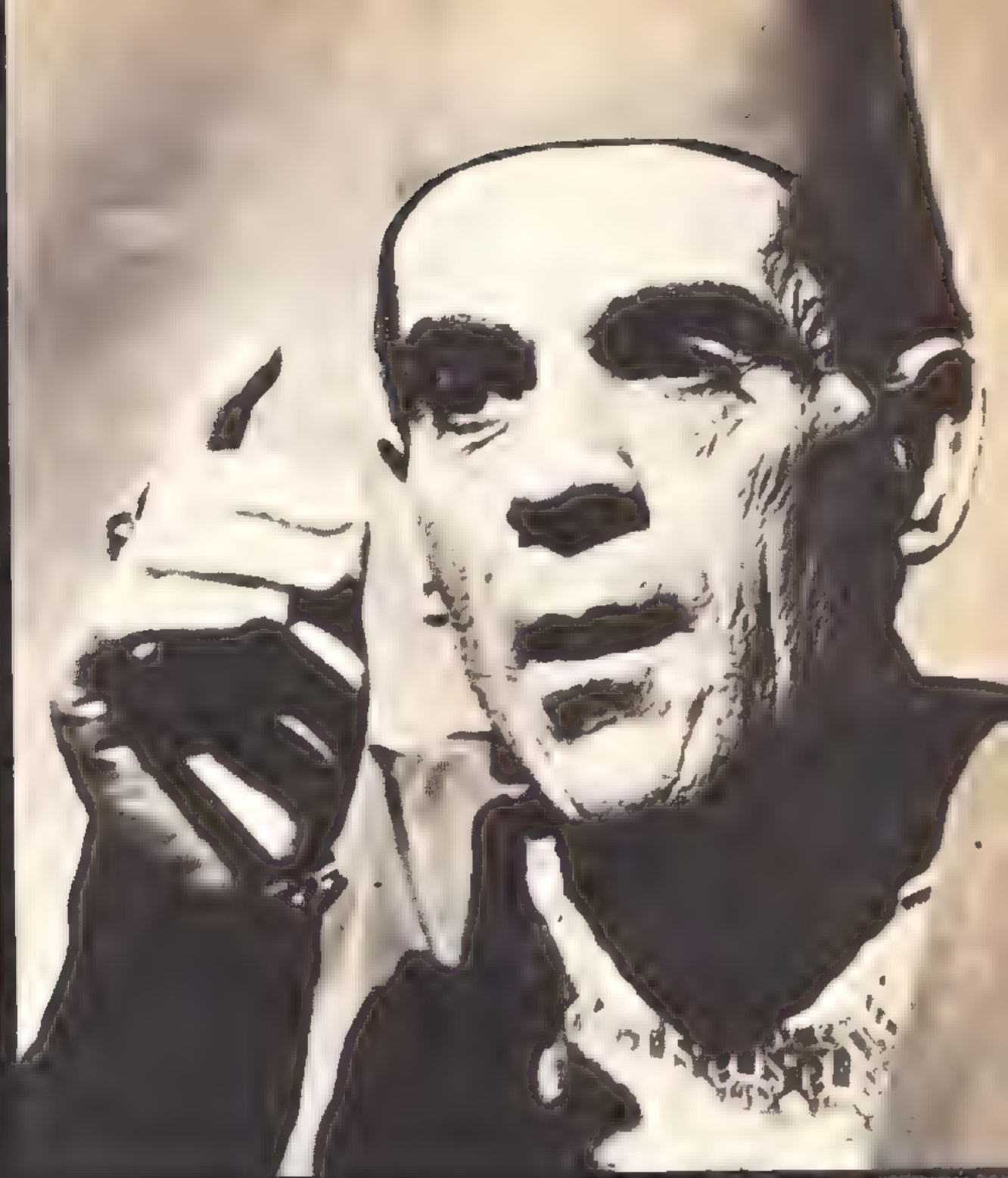
We have something for you too! Simply send three 8¢ stamps to:

M.T. ACKERMONSTER
915 So. Sherbourne Dr.
Los Angeles/CA 90035

(M.T. for Me Too!) and, as long as the supply lasts (and we have a pretty large one) you will receive a fantastic paperback worth 75¢ on the newsstand which has a movie department in it by FJA. If the supply of pocketbooks finally runs out, you will receive a 2-color caricature of the Ackermonster signed by his own claw.

Contest will be continued in FM #99 and the outcome announced in Lucky No. 100!

IS EVERYBODY HAPPY?



Are you as old as our old friend Boris (THE MUMMY) Karloff?

Are you as young as this youngster from THE ANIMAL WORLD?

END

"A severed hand beckons from an open grave!"

BLOOD FROM THE MUMMY'S TOMB

more monsters for the mummy market

The weird and mystifying Egyptian process known as mummification has fascinated fans of the fantastic film since the silent era. As far back as 1911, movie-goers were thrilled by films featuring the frightening result when a mummified corpse refused to stay in the tomb or a reincarnated relic of ancient Egypt returns to wreak vengeance on the 20th century descendants of those who wronged him in his first life.

Two against one ain't fair, except when the one is the Queen of Darkness who can call upon powers from beyond the grave to help her!

THE MUMMY (1911), WHEN SOULS MEET SOULS (1912), and THE EYES OF THE MUMMY (1918) all preceded what most fans consider to be the *first* film of its kind: THE MUMMY (1932) starring Boris Karloff as Imhotep, high priest of horror. Remaining one of his greatest characterization's, Karloff's Imhotep was the undead embodiment of ancient evil; head and shoulder-wrappings above the heavily-bandaged, lumbering & limping monsters we think of when we hear the word "mummy". Imhotep's power was not merely brute physical strength, it was his ability to invoke the ancient curses of Egypt upon his enemies.

akharis before dying

Universal followed their Karloff classic with a string of less interesting "mummy" pictures starring Lon Chaney, Jr. as Kharis, servant to the high priests of Karnak and protector of the tomb of the Princess Ananka. Tom Tyler first played Kharis in THE MUMMY'S HAND (1940), with Chaney changing into the bandages for THE MUMMY'S TOMB (1942), THE MUMMY'S GHOST (1944) and THE MUMMY'S CURSE (1944). Over the years, other mummies have battled the blazing sun of Aztec Mexico, as well as the one-liners of Abbott & Costello.

In 1959, Hammer Films, England's number one exporter of shuddery screen fare, re-made the story of Kharis with Christopher Lee in the role of the living mummy. Two sequels, THE CURSE OF THE MUMMY'S TOMB (1964) and THE MUMMY'S SHROUD (1967) followed in its moldly footsteps until, in 1972, Hammer returned to ancient Egypt in BLOOD FROM THE MUMMY'S TOMB.

the hand of horror

The Queen of Darkness had been sentenced to death! Thousands of years ago, Queen Tera had terrified the Egyptian populace with her evil powers, and was finally killed and mummified by the Egyptian priests who feared her so. Knowing that her powers could extend even from beyond the grave, the priests severed her hand from her wrist and tossed it out onto the swirling desert sand. It was hoped that, with her body incomplete, her mystical powers would be weakened. But nothing could weaken Tera's unholy bond with the evil gods of Egypt; even the disembodied hand was instilled with a life of its own, to scurry across the sand in an attempt to reach the tomb of its owner. The priests learned the true horror of Queen Tera when, upon leaving the tomb, they were attacked by an invisible life-force from beyond the grave. Blinded by a tempestuous sand storm, deafened by the shrieking desert winds, the priests are tossed about like so many dolls in a sand box. And when the winds die down, each of them is dead: *their throats torn out!*

Even with one dagger buried in her chest, Queen Tera is able to give her look-alike, Margaret, a sore throat, not to mention a splitting headache.

entering the tomb

Hundreds of centuries have passed since Queen Tera last walked the earth. Now, a 20th century archeological expedition led by Professor Julian Fuchs (ANDREW KEIR, Prof. Quatermass in FIVE MILLION YEARS TO EARTH), dares to enter her forbidden tomb. With the Professor are Corbeck (JAMES VILLIERS) a man with an evil glint in his eye, Berigan (GEORGE COULOURIS), Dandridge (HUGH BURDEN), and Helen Dickerson (ROSALIE CRUTCHLEY). Together this brave band defy the ancient curses and approach the mummified body of the Queen of Darkness.

Mummified?

The Queen is as beautiful in un-death as she was in life. She has not aged since her entombment, so many centuries ago. Dressed in exquisite jewels, there is a disquieting smile on her lovely face. Suddenly, Helen Dickerson glances down at the foot of the tomb and shrieks! On the floor, still oozing blood and poised as though it wishes to rejoin its owner, is Tera's severed hand! Fuchs bends to retrieve it, and notices that on one of the fingers is a priceless ruby that catches the light in such a way as to almost hypnotize the onlooker. Decorating the tomb are three even more mysterious objects: a statue of a deadly cobra, a mummified cat and the skull of a jackal.

"You've got a terrible case of tonsilitis," says Margaret to Dr. Putnam, "But I've got just the thing to cure you." (SEE BELOW)

the evil begins

The expedition returns to England with the trophies of their trip. Fuchs keeps the body of Queen Tera entombed in his cellar, along with the severed hand. Berigan keeps the statue, Dandridge takes the skull and Helen holds the mummified cat.

At this point, we are introduced to Margaret (VALERIE LEON), Fuchs' beautiful daughter, who has led an ordinary, quiet life up until her twenty-first birthday. She is in love with young Todd Browning (MARK EDWARDS), and the couple plan to be married in the near future.

As a present for her birthday, Fuchs places the mysterious ruby ring—the one once worn by the Queen of Darkness—on his daughters finger. He tells her to wear it always, and she is immediately taken by the strange glow that seems to issue forth from the depths of the stone. A change begins to come over her as the ring begins to exert some terrible power. For Margaret is the very image of Queen Tera, and it is through Margaret's body that the Queen intends to take her revenge.

Putnam wonders whether it was such a good idea to go to a lady doctor after all.

death strikes from beyond the grave

Over the years, Professor Fuchs' expedition has separated, each with an object stolen from

Rather an extreme way to cure nail-biting, but it works every time . . . until the nail bites back!

Tera's tomb. Berigan has gone insane with the thought of a terrible evil about to be unleashed upon the world; Helen Dickerson is filled with fear over something she cannot explain; Dandridge is seriously ill and haunted by strange spells. Only Corbeck and Fuchs seem to understand what is happening, but Corbeck is bent on mischief. Convincing Margaret to help him obtain the items from Tera's burial place, Corbeck hopes he can perform the ancient rites needed to bring the dread monarch back to the land of the living. Margaret visits Berigan in his asylum, but is unable to obtain the snake statue. That night, Berigan is visited again, this time by a howling, invisible force that leaves him with his throat torn out. And the snake appears in Fuchs' basement, next to the body of Tera.

and then there were none

Fuchs finds himself hypnotically drawn to the tomb in his basement and, one night, Margaret and Tod hear him scream in agony. They enter to find him at the foot of the tomb, his throat badly slashed. Corbeck tells Margaret that the Queen has given her father a warning, not to interfere with her plans. One by one, the other members of the original expedition fall victim to the unseen force that tears their throats to shreds and returns the sacred objects to Tera's side. Even Dr. Putnum (AUBREY MORRIS), Fuchs' physician, and Tod are horribly murdered when they discover that Tera is working her evil through Margaret's body.

Now, with the snake, skull and cat assembled in the cellar, Corbeck is ready to read from an ancient scroll and command Queen Tera to walk the earth once more. Fuchs, realizing the horror that is about to be brought upon them, breaks the spell holding Margaret a slave and, together, they kill Corbeck as he utters the last words.

"Just a little down and to the left," says Queen Tera, who's just itching to leave her tomb and earn a little scratch.

But it's too late! The inert form of the Queen of Darkness suddenly jumps to life. Fuchs and Margaret plunge daggers into her body, but she continues to live and call upon the powers of evil to descend upon the house. In the final whirlwind of monstrous power, the walls and ceiling cave in upon them, destroying the Queen and those who were powerless to stop her. The Queen is dead.

you can't count the killings without a scorecard

If the above story sounds a bit confused and complicated to you, you may find yourself equally confused after you've seen the picture! Director Seth Holt had finished filming almost the entire movie when a sudden heart attack seized him one day on the way to the studio. With the director dead, Hammer executive Michael Carreras had to finish putting the movie together. Unfortunately, Holt had made radical changes in the script, and only he knew how the finished film was supposed to look. Carreras did as best he could, but the completed movie is not very easy to follow and not as exciting as it might have been if the original director was able to apply the finishing touches.

But in the movie industry, as in ancient Egypt, men are made immortal, and the good & evil that they do live on long after they've gone. **END**

Tod Browning (note the name: same as the famous director of DRACULA & FREAKS!) gazes on the face & form of Queen Tera, as Margaret & Corbeck look on.

it's heady fear fare—

REFRESHING WITH 4 HEADS

milland becomes a mon-star

In 1944 he starred in the great ghost story THE UNINVITED.

The next year Ray Milland won an Oscar for his harrowing performance in THE LOST WEEKEND, the classic about the horrors of alcoholism.

In recent years he's fought for his life as PANIC IN THE YEAR ZERO gripped an atom-bombed America . . . experienced the terrors of see-thru vision as THE MAN WITH X-RAY EYES . . . and battled an islandful of deadly batrachians in THE FROGS.

Honored by the Count Dracula Society at its 10th Annual Awards Banquet last year, Milland may be said to have "arrived" on the monster movie scene and he is now to be seen in—

Before your very eyes: the incredible operation where Ray Milland's head is removed and transplanted to another body!

When Dr. Kirshner (right) opens his eyes he'll be in for a fantastic surprise!

the thing with two heads

As Dr. Max Kirshner, Milland plays the director of the Hospital & Transplant Foundation bearing his name, a brilliant surgeon forced to restrict his professional activities to directing other surgeons from the wheelchair to which he is confined by crippling arthritis.

An additional, more serious obstacle to his personal participation in the operating rooms is a dread secret he has managed to keep from public knowledge: his body is riddled with cancer. A terminal case of cellular malignancy, he is not long for this world under normal circumstances.

A third problem is an emotional one: he has a bad case of black bigotry, suffers from an emotional hangup that manifests itself in unreasoning hatred for the black race.

But despite his infirmities Kirshner continues his experimental transplant work unaided in his secret basement laboratory.

operation: ape

Kirshner succeeds in transplanting the head of one gorilla to the body of another!

His method is a two-stage process: first the new head is attached, then, when firmly grown into position, the old head is removed, completing the switch. His ultimate goal is to find a donor with a fatal head injury whose healthy body could be substituted for his own deseased one, thus prolonging his life.

But the element of time is against the potentials for Kirshner's success and he is reluctantly forced to reveal his unorthodox plan to his colleague Dr. Desmond. "Please . . . I beg you," Kirshner pleads; "canvas every source—find me a donor!"

Desmond agrees and institutes a widespread search, even advertising *re* an undisclosed scientific experiment.

But there is no success and all Kirshner's hopes & dreams appear to be dashed as the inexorable disease takes its toll and he lies in a coma at death's door.

Then—at the penultimate moment—a break!

double reprieves from death

Murderer Jack Moss (Rosey Grier) has been sentenced to death and is on his way to the electric chair, protesting his innocence.

Doomed to die, he is strapped to the death instrument, the electrodes attached, when, in a desperate bid to buy himself time to prove his innocence, he volunteers for the mysterious experiment.

Jack, incidentally, is black.

The alleged murderer is rushed to Krishner's basement lab and, following the genius surgeon's technique, Dr. Desmond succeeds in successfully

Two heads with but a single thought—escape!

completing the first step of the incredible operation.

Kirshner's head is attached to Jack's neck so that both share the big black body!

Kirshner is the first to regain consciousness. At first the surgeon is overjoyed to find himself crippled no more, a surge of satisfaction coursing thru him as he finds himself able to control his borrowed body.

But elation is followed by instant deflation as he is horrified to discover that his Waspy head is co-owner of a Negro torso!

Regaining consciousness, Jack is equally upset to discover the nature of the experiment and to find that his once exclusive body is now topped by the head of a confirmed bigot!

The two heads lie cheek to jowl in glowering fury.

moss is boss

Still anxious to prove his innocence, Jack's brain takes control of the body and leaps from bed, grabbing a gun from a police guard. Commandeering Fred Williams' car, he directs the young black surgeon towards the escapee's girlfriend's house.

However, the pursuit of the police make Moss change his plan of action and head for cover in the hills.

A hectic chase follows as more squad cars mass and are joined by a helicopter. During the chase Jack explains to Williams his aim to clear

Full circle! For the second time, Dr. Kirshner loses his head!

(Would you believe a temperature of 451?)

his name and asks for his help.

But Kirshner warns the young doctor: "You'd be guilty of committing a crime!" He also reveals his intention of eventually disposing of Jack's head in phase two of his surgical miracle, to become sole owner of the mammoth body—despite the color that so antagonizes him.

When the chase gets too hot the two-headed man & his companion are forced to abandon the car and race thru the brush on foot. A biker taking part in a nearby motorcycle regatta sees the weird sight and, falling off his wheels in astonishment, takes to his heels in fright, leaving Jack/Kirshner & Dr. Williams a new mode of transportation in their flight from the police.

motorcycle monster

The chase now becomes a mad melee of skids, slides, screeching rubber, sparking metal, swerves, spinouts & narrow escapes as the bewildered bikers scatter before the ghastly apparition of the two-headed bi-colored biker and squad cars with squealing tires burn rubber up hills & down dales in hot pursuit of the fantastic fugitives.

Finally eluding the police, the living monstrosity arrives at the home of Jack's girlfriend Lila (Chelsea Brown), who is understandably astounded to see a second head atop her boyfriend's body.

"I can prove Jack's innocence!" Lila declares and Dr. Williams says he will help Jack by surgically removing Kirshner's head. Kirshner curses Williams but to no avail as they proceed to a pharmaceutical warehouse where Williams locates the necessary drugs & medications for the operation.

But at the penultimate moment Kirshner takes control of the body and hits Jack in the jaw, knocking out Moss's head and escaping from Williams.

the man who lost his head

Heading for his hidden lab, Kirshner prepares to remove Jack's head. Just as he is about to make the fatal incision, the young black doctor, Williams, and Lila rush into the lab.

It is *Kirshner's* head that is removed instead.

Jack is now sole owner of his own body again and the trio drive off to freedom.

Dr. Desmond rushes to the laboratory and there is confronted with a sight similar to something seen in THE HEAD or THE BRAIN THAT WOULDN'T DIE:

Kirshner's disembodied head attached to a life support system!

Kirshner & Desmond must once again begin the new search for a body.

Perhaps—*yours?* **END**

HAPPY BIRTHDAY DEAR PHANTOM

erik would have been 90 now

a cake fit for a king

A GREAT ORGAN stands atop the 3 layer cake. A huge bell as well. A top hat to remind of his role in LONDON AFTER MIDNIGHT.

Crutches for THE MIRACLE MAN.

An operating table for THE MONSTER.

The whole, ringed round by 90 candles, and inscribed on the icing:

HAPPY 90th BIRTHDAY
LON CHANEY

Yes, had he lived, Erik/Quasimodo and all those other personalities he portrayed would be celebrating this month—April—with their creator, Lon Chaney.

Had he lived, on 1 April 1973 the Man of A Thousand Faces would have been 90 years old.

And in addition to the classic roles he left us, who knows?—he might also have played the Frankenstein monster . . . Dracula . . . the Mummy . . . the mute menace of the Old Dark House . . . the WereWolf of London . . .

It seems almost impossible to believe that, had Lon Chaney lived—in a Mirage World, a parallel world where he did not die on that fateful 26th of August in 1930—he would not inevitably have followed in the footsteps of Barrymore & Sheldon Lewis & others and have preceded Spencer Tracy & Jack Palance & Kirk Douglas and essayed the dual roles of DR. JEKYLL & MR. HYDE.

Yes, had Prince Sirki, the Master of Death's Domain, not taken a King on that long ago day in 1930, Lon Chaney might have been with us today.

But the Grim Reaper saw fit to snuff out his life those 40 years and more ago and so, as a ghostly breath blows out the candles on Lon Chaney's posthumous birthday cake, his millions of fans remember his 90th birthday and know that his fame will not have dimmed when another 10 years have passed and we celebrate his 100th. **END**

We posthumously commemorate the birthdate of LON CHANEY SR. (1 April 1883) with this present of a new close-up picture for all his fans from THE ROAD TO MANDALAY (1926).

CHEER FOR CHANEY!

let's hear it for lon jr!

LON CHANEY JR. is a very sick man. "I expect to be in the hospital till probably the end of April," he said in a tired, weak, hoarse voice over the telephone.

So now is the time to show your appreciation to Lon, fans, all those of you who have enjoyed his performances as Larry Talbot, the unfortunate victim of lycanthropy; as the Frankenstein monster; as Dracula, as the Man-Made Monster, and, yes, as powerful feebleminded Lenny, too, in OF MICE & MEN.

Now is the time to write Lon a nice fan letter (but don't pester him for a picture or an autograph or expect a personal reply). Make the eyes of those hospital people pop out like Peter Lorre when they see how many letters Lon gets and how many friends he has.

Or, if you'd rather not write, at least just send a nice cheery Get Well Card.

The main thing is to let Lon know that thousands of you care, that he is not forgotten in his time of pain.

All envelopes addressed LON CHANEY JR. c/o 915 So. Sherbourne Dr., Los Angeles/CA 90035, will be promptly forwarded to him.

The Wolfman is waiting to hear from you. Don't wait till the next full moon!

GET WELL, LON!

Help bring a happy face like this back to LON CHANEY JR. Write him TODAY c/o FM's Editor.

END

MYSTERY PHOTO NUMBER 64

Don't make this DINO-SORE!

Think you know the score? You can tell a KING KONG allosaurus from a LOST WORLD brontosaurus?

Know the difference between a Harryhausen rhedosaurus and a Danforth danosaurus?

Well, then, don't be sore at us if we challenge your knowledge with this Mystery Pic. Can you pick out which of many dino's it is?

Helpful hint: re-arrange the letters in the following peculiar sentence and you'll have the name of the flick!

HELL STORM FOUNTAIN HOBO AM WET.

ANSWER TO MYSTERY PHOTO No. 63

The picture was THE GREEN GHOST and the actor was John Miljan. Among those who caught on to CURSE OF THE FLY were Fred Adelman Jr., Rex Lucas, Dick Warburton, Alan Wenckus, Tim Fluharty, Eric Hoffman, Joel Pollack & Adam Barron.

DR. PHIBES

RISES AGAIN...

Death! Torture! Murder most foul, starts on the next page

WILL THE REAL DR. PHIBES PLEASE STAND UP!!

TO TELL THE TRUTH, the fotos on this page and the page opposite are **not** what they appear to be at first glance. Look closer . . . closer . . .

Abominable, yes.

But Dr. Phibes?

No!

Guess again, because even the printshop that developed the fotos was fooled. "Look," one excited clerk cried, "these are some pictures of . . . of . . . what's that big actor's name who's always playing in the Edgar Allen Poe pictures? You know, the one who made his 100th picture last year?"

"Christopher Lee?" ventured a fellow employee.

"No, no! He's British—I mean an American, an actor right here in Hollywood. Besides, Christopher Lee hasn't played in any Poe pictures—at least that I'm aware of—he's the one who always plays Dracula."

"I thought that was Bela Lugosi."

"It used to be. He began it. But he died a long time ago."

"Oh."

"I've got it—**Vincent Price!** That's who these fotos are of!"

But the clerk was wrong. For one thing, these pictures were taken in the home of Forrest J. Ackerman (there's a clue if we ever gave one) and Vincent Price has never been in Forry's home.

Forry has been in Vincent Price's home but not vice versa. Not to date. No doubt Mr. Price will visit the Ackermansion at some future date, as have George Pal, Gene Roddenberry, Ray Bradbury, Robert Quarry, Robert Bloch, Florence Marly, Curtis Harrington, Barry Atwater, Arthur C. Clarke, Celia Lovsky, Fritz Lang, Kirk Alyn & all sorts of other citizens of the Imagination, including giants of the past, now deceased, such as Bela Lugosi & Hugo Gernsback.

Christopher Lee was at Forry's last birthday party; Vincent Price wrote a note of regret that he would have joined the hundred there if work had not called him off to Washington, DC.

Well, since Forry hasn't had Vincent Price in his house in person yet, he recently did the next best thing: he made himself up as Vincent Price!

Or, rather, his talented young friend Paul Clemons, boy filmonster buff just barely into his teens, did; the same "Clemonster" who wrote our two highly regarded reviews of the DR. PHIBES films;—young Paul, with a skill that would have pleased Lon Chaney, turned the Ackermonster into the fiendish Phibes right in his own home and before the astounded eyes of a group of fellow horror fans, including photographer Al Satian who fortunately was present to take pictures of the proceedings.

VINCENT or EFJAY?

Working under primitive conditions and without the benefit of Studio materials, nevertheless our young genius (who incidentally is just as good an actor as he is a make-up artist) turned Dr. Ackula into Dr. Phibes in less time they you could say *FAMOUS MONSTERS OF FILMLAND!*

The pasty white face . . .

The shaggy moustache . . .

The mod hairdo . . .

The super-sideburns . . .

The dark circles under the eyes . . .

And—presto!—**FM's** editor was giving off the vibes of Dr. Phibes!

When Paul led Forry to the mirror to see himself for the firstime since his Dr. Jekyll & Mr. Hyde type transformation, Forry was so amazed that he looked around the room as tho expecting to find Vulnavia & the Clockwork Band there. Well, he did find a band—a band of bugeyed friends who rushed up and asked him for his autograph . . . or rather, Vincent Price's autograph!

His greatest concern was: "How do I get back to looking like Forry Ackerman again?"

For this dis-transformation, Paul Clemons exacted a high price! "My picture in **FAMOUS MONSTERS!**" he declared, "or you will remain as Dr. Phibes forever!"

"Forever?" Forry echoed, aghast.

"For all eternity!"

The prospect was obviously too horrible to contemplate, so the Editor has given in to the iron whim of the Clemonster and paid the Price of fame. **END**

A Young Man turns an Old Man into a New Monster: Meet Dr. Phorry Phibes!

Continuing our Tribute to the Co-Founder of American-International Pictures...

farewell to a super-fan

JAMES NICHOLSON

fantasy films were his first & last love

unexpected funeral

It was a convocation of kings, bidding a sad goodby to one who had served them well, a leader lost in the prime of his life.

James Hartford Nicholson was but 56 years old and with everything to live for: independently wealthy, married to a former movie star (Susan Hart), son (Jim) 7, a challenging new career just burgeoning before him as President of his own film company, Academy Pictures.

Eight months earlier he was hale & hearty and being honored at the Variety Club, an organization for boys to which he had devoted much of his heart.

A malignant brain tumor took him from us just two weeks before Christmas and I (Forry Ackerman) have just come from his completely unanticipated funeral today, 13 Dec. 1972.

Hundreds were there to pay their last respects and among them men who made many motion pictures for his company:

Herman Cohen . . . known for I WAS A TEENAGE WEREWOLF . . . HORRORS OF THE BLACK MUSEUM . . . HOW TO MAKE A MONSTER . . . etc.

Alex Gordon . . . creator of THE SHE CREATURE . . . VOODOO WOMAN . . .

Roger Corman . . . THE RAVEN . . . THE FALL OF THE HOUSE OF USHER . . . THE PREMATURE BURIAL . . . THE PIT & THE PENDULUM . . . his credits in the Compendium of Creepy Pictures are too well known to all but the veriest newcomers to Nightmare Alley to need extensive repeating.

CONTINUED— — —

Living Deadman Vincent Price in last stages of disintegration in *The Case of M. Valdemar* segment of TALES OF TERROR.

One successful picture generally generates a sequel—in this case it was WAR OF THE COLOSSAL BEAST.

The first issue (Feb. '58) of FM was practically completed when we got this still. It was our first look at the monster of I WAS A TEENAGE FRANKENSTEIN and we made a last minute switch in contents so we could give our readers first look too. One final word about Jim Nicholson: when your editor first got acquainted with him as a teenager, he lived on Lunado Way in SF. SF stands both for San Francisco and Science Fiction. Lunado, in the synthesized language of the future, Esperanto (here today), means Enduring Moon. And on the day Jim was buried, one of the mutually shared great dreams of our youth had come true: Man was walking on the Moon.

THE FOOL OF THE HOUSE OF USHER

"Dr. X" (the late Preston Foster) & FM Editor met in the make-up dept. before doing their acting stints in THE TIME TRAVELERS.

The interplanetary Czechoslovakian film THE MAN FROM THE FIRST CENTURY which Nicholson released to TV as MAN INTO SPACE.

END

THE ISLAND OF LOST STILLS

treasure island

For 40 years, ever since I first saw the film version of HGWells' eerie evolution novel "The Island of Dr. Moreau," I have dreamed of finding more stills from it, more than the half a hundred or so that I have; specifically, behind-the-scenes or close-up make-up shots of the manimals.

Tho I have collected over 30,000 stills from science fiction & fantasy films, these shots have always eluded me. At one time I obtained an entire Key Book on THE ISLAND OF LOST SOULS—but no series of manimal stills was included.

I began to despair.

Did they even exist?

Was it possible the stillman had been so short-sighted as to fail to record for posterity that macabre menagerie of wolves, pigs, leopards, dogs & all manner of mammals whose evolution had been forced millenia ahead?

my phil of fear

And then—it happened?

Longtime FM fan Phil Riley & I were researching some cinema archives which Phil had arranged for me to check out. There was so much potential that I was taking the easy way out and checking files that were marked CHANEY, LUGOSI, KARLOFF, FRANKENSTEIN, METROPOLIS & things like that but Phil dug deeper, looked in less likely places—and suddenly he unearthed a handful of treasures.

Actually, he didn't know what he'd uncovered (the picture was made before he was born) and he was genuinely startled when I let out a whoop about equal, I should imagine, to an animation fan finding the lost footage of the KING KONG spider scene or a collector turning up a print of Lon Chaney's LONDON AFTER MIDNIGHT.

If Phil was genuinely startled I was even more so at my involuntary outcry.

"Manimals!" I shouted. "One . . . two . . . three . . . four . . . five of them! Those are make-up portraits of the beastmen from THE ISLAND OF LOST SOULS!"

And so they were and so we are sharing them with you. Too many at once could spoil your digestion, for they're pretty hard to swallow, so we'll ration them out to you nice 'n easy like, one to an issue from now till we show you the best one of all in our best All-Time issue, fabulous #100!

To come up with *just* the pic on the next page would be achievement enough for one year.

But next issue there'll be a *front* view here of the pigman.

And after that the hideous, well, we don't know *what* animal he represents, but we believe it's Joe Bonomo, at that time the world's most famous strongman.

And when we hit the 100th issue, that's been awaited for 15 years, included in an abundance of riches will be the very most fantastic of the lot, a Leopardman that I don't even remember seeing in the picture. But, believe me, he's something worth waiting for & looking at. A savage, stirring, unique still you won't soon forget.

And now—turn the page and come face to face with a long lost profile of the Pigman from the ISLAND OF LOST SOULS . . . . . .

END

LOST
MANIMAL
PHOTO
NO.1

TOPPER'S LAST TRIP

death takes leo g. carroll

In Real Life the Late Mr. Carroll wouldn't have Hurt a Fly. But in TARANTULA—!

Mr. Carroll, as Marley's Ghost, haunts Scrooge in photo from A CHRISTMAS CAROL.

gone at 85

He endeared himself to millions as the droll, whimsical Topper in the amusing TV ghost series. Later he was a grimmer Mr. Waverly, battling a worldwide crime wave in the Man From U.N.C.L.E. episodes.

In between he was seen as the surprise menace of Hitchcock's classic psycho-suspense film, SPELLBOUND; in the spritely spirit classic, A CHRISTMAS CAROL; and, of course, was best known to readers of FM for his role as the victim of advanced acromegaly in TARANTULA (see FM #50 or #90 for two different treatments of this picture).

what he was like

I knew Mr. Carroll personally (he was 85 when he died late last year) and I can tell you that he was a grand old man. I first became acquainted with him when he was 82, under rather amusing circumstances. He had been at a New Year's Day party annually attended by both of us at the home of 12 TO THE MOON Director David Bradley, and he had already left the party when he came huffing & puffing back up the hill on foot and into the house crowded with remaining guests, asking "Who has the Esperanto sign on his automobile?"

"Mi estas la Esperantisto," I replied in the artificial international language. He lit up like a Christmas tree and responded to me, "Mi parolas la internacian lingvon!"

He took me by the arm and led me from the house to his car, telling me how he had first learned Esperanto as a boy near the beginning of the century, and sang some half-remembered words from a song he had learned at an Esperanto convention in Europe in about 1908! Of course, we became instant amikoj (friends).

intimation of death

I learned at this year's New Year party, where Mr. Carroll was sadly missing, that he had had an intuition of his demise. "He called me," Mr. Bradley told us, and said, 'David, old boy, I'm going into the hospital and I have a feeling that I won't be coming out. I just wanted to call and say 'thanks for everything and goodbye.' "

And a short time later he was gone. The Man from U.N.C.L.E. on his last assignment. Cosmo Topper, at last one with the cosmos. END

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Tense Scene in TARANTULA as Carroll was Clutched by Crazed Assistant.

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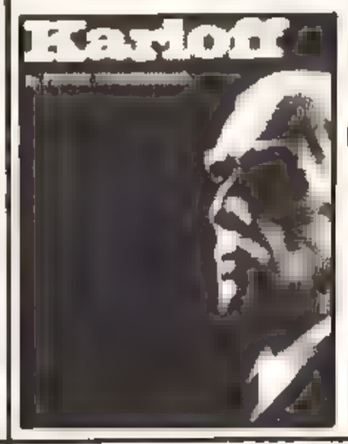

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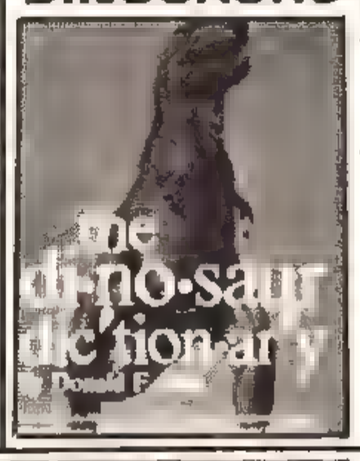

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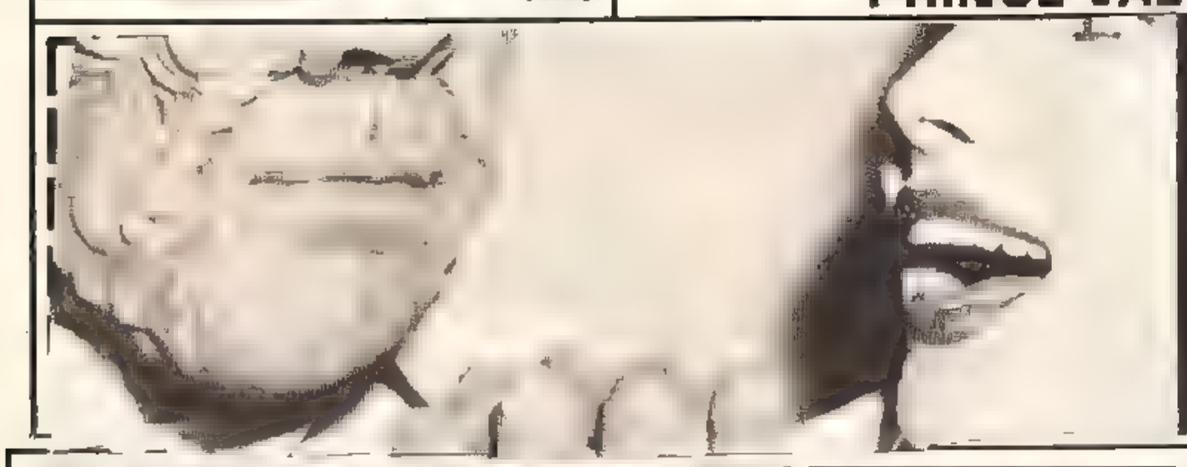

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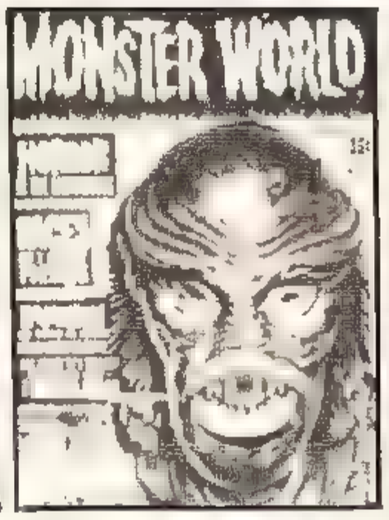

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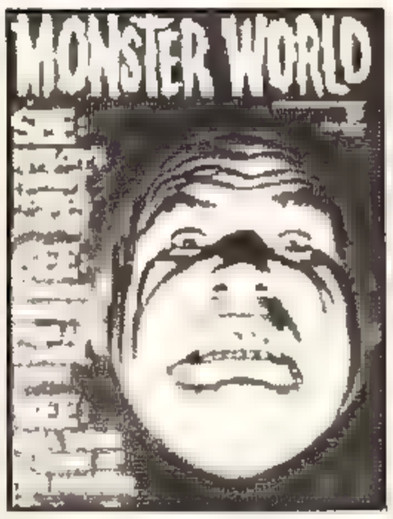

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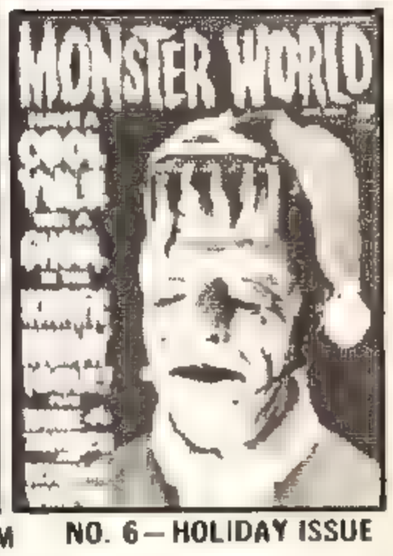

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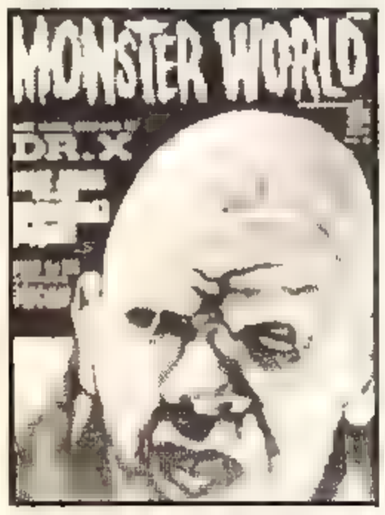

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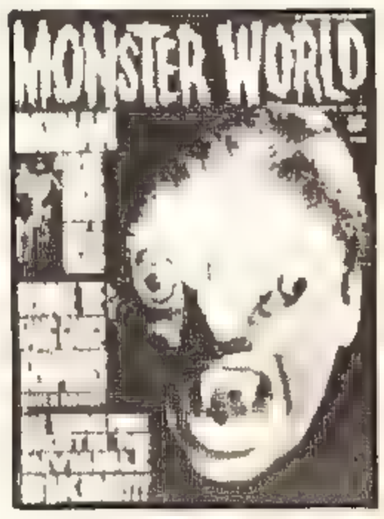

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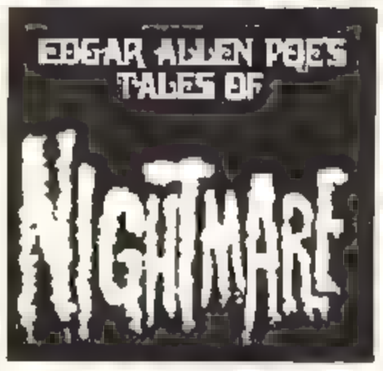

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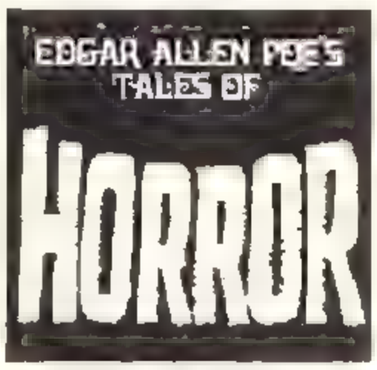

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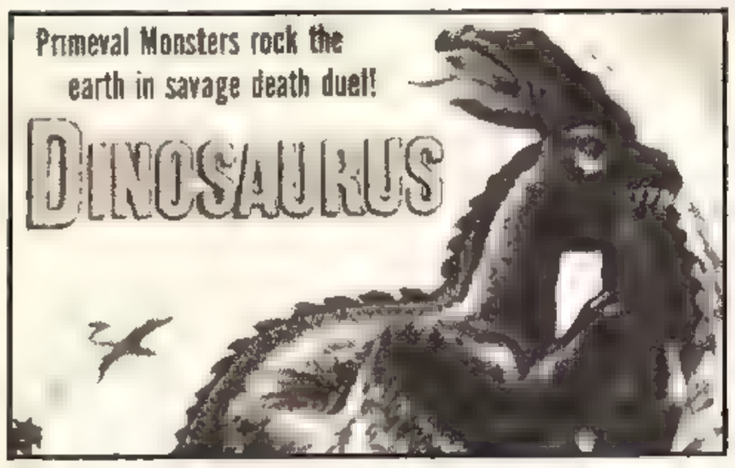

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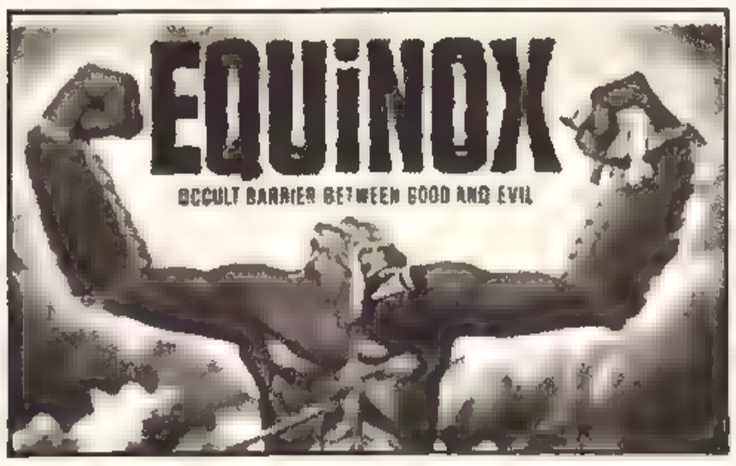

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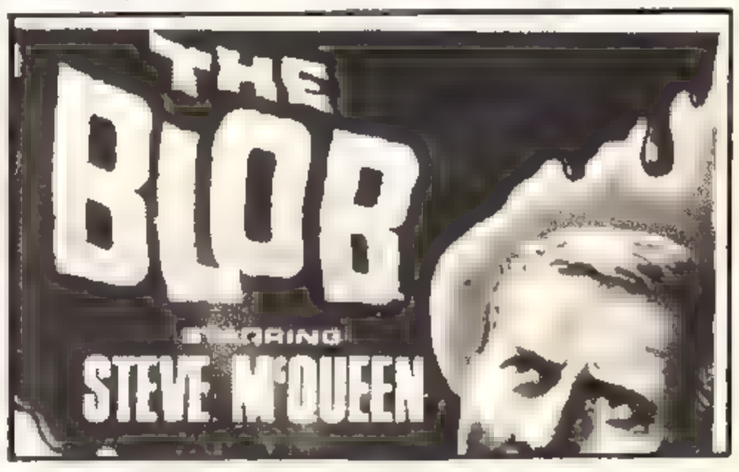

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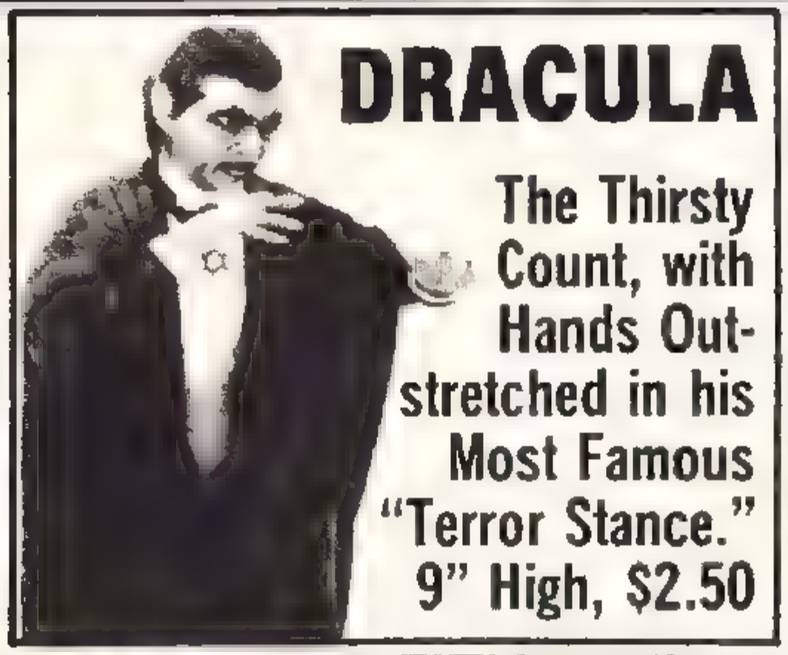

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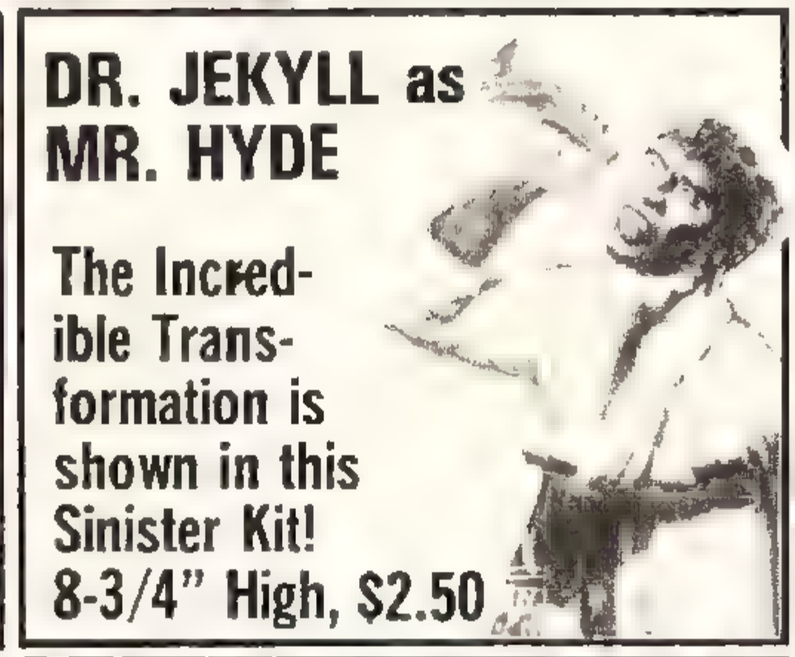

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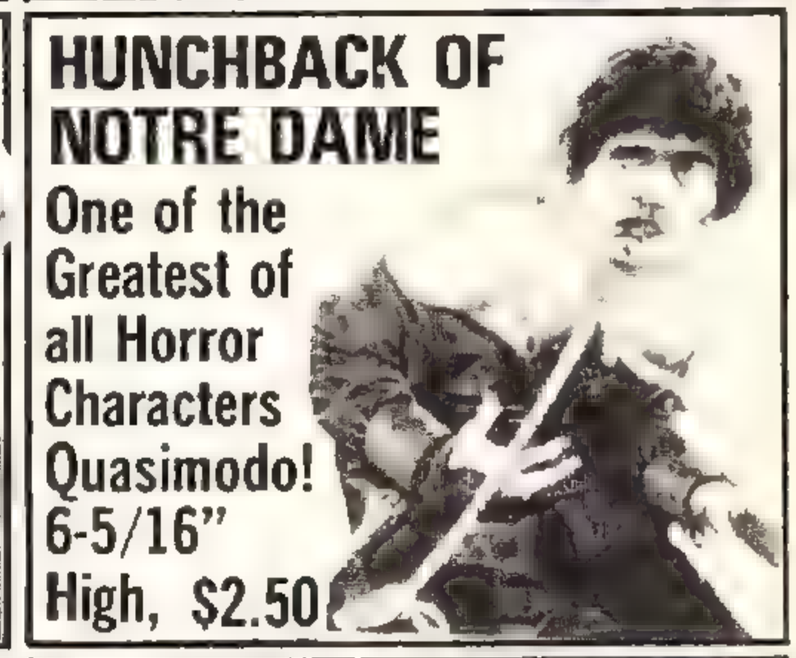

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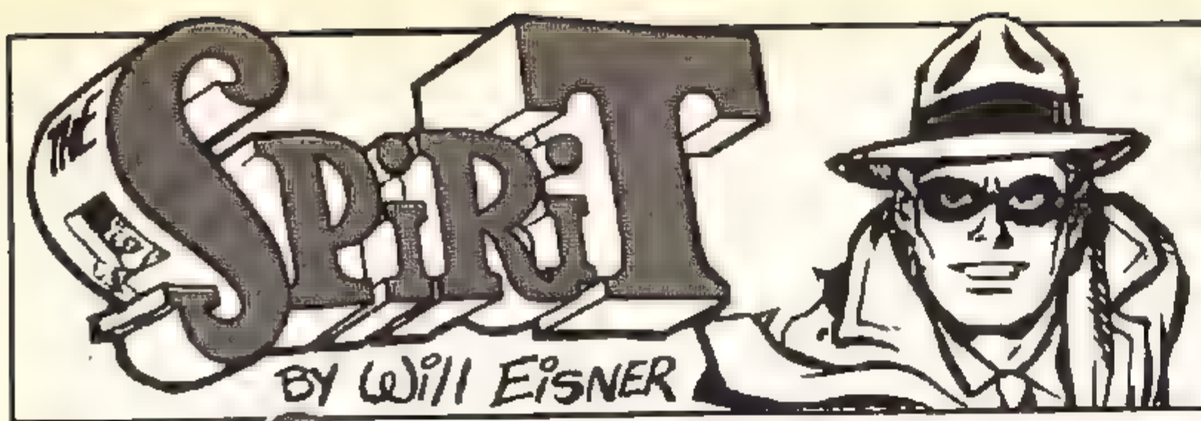

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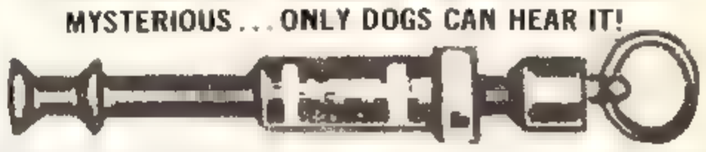

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223 pages, New York Graphic Soc'y, $8.95

The price is admittedly steep but if your interest in Bela Lugosi, Bram Stoker & the subject of vampirism is deep this important new book will be an absolute MUST for you. It has already won the coveted annual Horace Walpole Gold Medal for Gothic Literature awarded by the Count Dracula Society.

In a word, the volume is a wowser. It tells—and shows—you everything you could reasonably expect to see & know about the real Dracula & the **reel.** We see everything from the ruins of Castle Dracula to the tomb of the terrible impaler: 60 illustrations in all. There are tales of torture to make one pale, the historic story of the actual Blood Countess, remarkable photographs of portraits of an actual "wolfman" and his wolfson & daughter.

There is a Filmography from 1896 thru 1971 with information on over 100 vampire motion pictures.

You'll see Christopher Lee himself as Vlad Tepes in the real Castle **Bran.**

But most important of all is the text and here the coauthors are to be warmly congratulated for the exciting & informative work they have created. Well worthy to celebrate the 75th Anniversary of the "birth" of the legendary Undead.

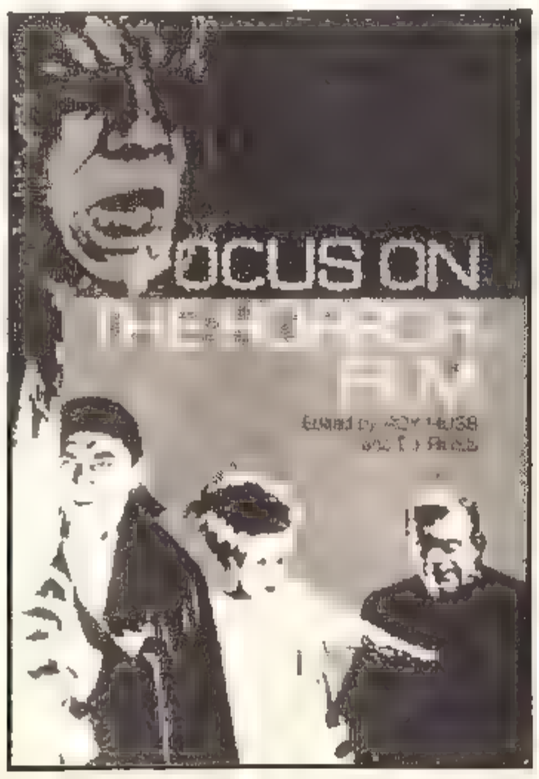
FOCUS ON THE HORROR FILM

by Ross Huss & T.J. Ross
186 pages, Prentice-Hall

No price is given but it's probably $5 or $6 and even if the lower of the two it's doubtful it's worth it. The handful of stills are among the most common in creation but the worst part is the book's a snob job: FAMOUS MONSTERS isn't considered important enough to be included in the Index! No responsible researcher can fail to acknowledge that FM began "it all"—created the very demand for film books like this—yet when FOCUS focuses on source material, only 5 periodicals are mentioned in the scandalously short list! Because they failed to do their homework in our pages, the coauthors stubbed their toes right off the, er, bat by reporting that 10 versions of JEKYLL & HYDE have been made—when any fantasy film buff worth their wolfbane knows there've been at least 25.

The Chronology is woefully lacking. The death of Lionel Atwill in '46 is noted but what about Conrad Veidt & Dwight Frye at about the same time? No death dates for Claude Rains, Basil Rathbone, Karl Freund, Tod Browning? KING KONG "the prototype of special-effects monster films"—not THE LOST WORLD?

The 25 scenes comprising the scenario of the 1910 FRANKENSTEIN are interestingly & historically valuable and the book is not totally a loss but the Filmography lacks authority, and the language of the book—! Recondite, bipartite, exsanguinated, faisandage, etc.!



CINEMA OF THE FANTASTIC

by Chris Steinbrunner & Burt Goldblatt
282 pages, Saturday Review Press, $9.95

There are over 350 fotos in this book (whose physical dimensions are *almost* the size of FM—and considerably thicker) and 15 classics of fantasy are given Filmbook treatment. There is virtually nothing that has not already been covered in FM—sometimes better & sometimes worse—but here in permanent form you have just about everything you could want to know about the giant prehistoric ape king called KONG, the animated vegetable from another world known as THE THING, the woman of parts who became THE BRIDE OF FRANKENSTEIN, Karloff & Lugosi in THE BLACK CAT and Peter Lorre in MAD LOVE, among others. As all the world knows, METROPOLIS is my favorite picture, so naturally I approached the synopsis of the plot with a hypercritical eye. I am pleased to report it passes muster; it is quite accurate with the sole exception that the Master of Metropolis is misnamed Jon. The name is *Joh,* pronounced Yo.

Picturewise, this volume offers something new & novel which most others of its kind have not, namely *frame blowups.* Therefore it is possible to show many scenes from FLASH GORDON, BEAUTY & THE BEAST, INVASION OF THE BODY SNATCHERS, etc. not available in still form.

Support this book so there can be a companion covering ISLAND OF LOST SOULS, THE RAVEN, BUCK ROGERS, etc.

GHOSTS AND THINGS

Edited by Hal Cantor
150 pages, Berkley Books, 60¢

Where a Sword-and-Sorcery writer is supposed to let out all the stops and unleash his imagination, generally speaking, an author of Ghost stories is expected to do the opposite, and frame his tale of the supernatural in a very copiously commonplace setting. As so few intelligent people believe in ghosts whatsoever, these days, the old floating linen-critters need all the help they can get in making themselves seem halfway plausible.

So, this anthology has **11 OK** stories by some of the finest "realistic" writers of the past 100 years.

"The Music on the Hill," by Saki is a beautifully written story of the murder of a proper Victorian young lady by Pan, the nature-god. Pan, incidentally, is that juvenile delinquent lad with reed-pipe, hooves and pointy ears; a Victorian's hybrid of Benny Goodman and a hippie.

Among the more noteworthy "Realistic" ghost stories told is Robert Louis Stevenson's evil "Markheim," a story overdue for TV adaptation. Classic turn of the century highbrow realist Henry James's "Romance of Certain Old Clothes" is here, as well as mid-20th century mainstream fiction luminary Shirley Jackson's "Lovely House." And Ambrose Bierce, one of this country's great neglected writers tells of eerie "Night-Doings at Deadman's."

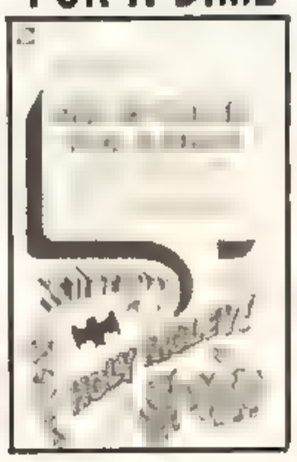
Certainly for ghost, thing, and literature fans.

SUPER SPECIAL EXCITING PAPERBACK BOOKS!

TALES FROM THE CRYPT

Five tormented tales guaranteed to keep you awake long into the night! Based on the terrifying film and horror comics!

ALL IN COLOR FOR A DIME



A great treasury of lore about the superheroes of comicdom's Golden Age! Fifteen full color rare comic book covers. More!

THE WITCH BAITER

A volume of Black Magic masterpieces. Be forewarned of the nameless terrors that lurk in the world of the occult. Great!

TANDEM GHOST STORIES

Weird and uncanny stories certain to curdle your blood including "Cold in the Night" and "The Haunted Dancers!!!"

HAUNTINGS AND HORRORS

Ten superbly crafted stories by Robert W. Chambers, Ray Bradbury, H.P. Lovecraft, Robert Bloch, Clark Ashton Smith. More!

MASTERS OF HORROR

Nerve-shattering tales by such masters in terror as Bram Stoker, Bradbury, A. Merritt, Robert W. Chambers! Unbelievable!

GHOSTS AND THINGS

A spine chilling anthology of the most terrifying ghost tales ever written! Henry James, Robert Louis Stevenson, Saki! More!

GREAT GHOST STORIES

Thirteen tales for the witching hour by thirteen masters including Rudyard Kipling's "The Mark of The Beast" and more!

MORE GREAT GHOST STORIES

Eight great masterpieces of suspense and horror "The Haunted Ruins," and "The Ghost at the Sliding Glass Door"

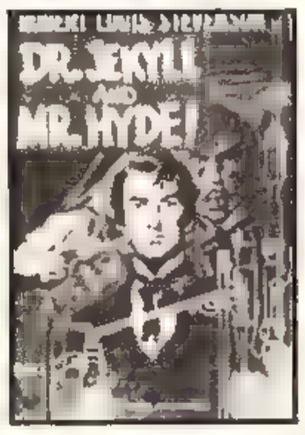
GHOST STORIES

Haunting tales of the ethereal world just beyond our own by masters of nightmare and mystery. Macabre, eerie and fantastic!

PICTURE OF DORIAN GRAY

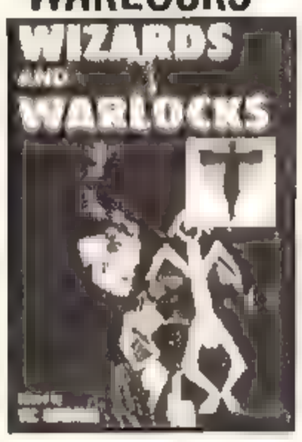
The classic horror novel by Oscar Wilde of a man who achieved immortality through a portrait which did the aging instead of he!

DR. JEKYLL AND MR. HYDE



The harrowing story of a man in conflict with himself! Robert Louis Stevenson's awesome novel of evil brought to life! Great!

WIZARDS & WARLOCKS



A fantastic collection of science fiction "plus" Filled with horror & gruesome goodies. Stories by Derleth, Hubbard, Block.

POE'S TALES

The unique world of Edgar Allen Poe peopled with the stuff of nightmares! Eight terrifying tales by the master of macabre!

INVISIBLE MAN

One of the world's great suspense thrillers! Written by the one and only H G. Wells, it was the basis for the Claude Rains movie!

IN THE DAYS OF THE COMET

To awaken, changed! Something happened to human beings all over the world! Makes you wonder, "What if it were to come true!"

ISLAND OF DR. MOREAU

Rescued from the sea and brought to a small island, Edward Prendrik becomes the guest of evil Dr. Moreau and his beasts.

FIRST MEN IN THE MOON

Fantastic tale of two men on the first flight to the moon! You are there as they discover an unknown civilization. The Moon men.

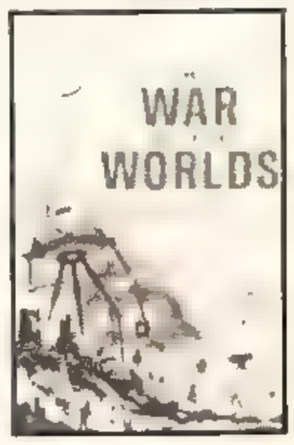
TIME MACHINE

H.G. Wells' incredible vision of the future evolution of mankind when two different races of people existed on the same world.

FOOD OF THE GODS

Stirs the imagination! What starts off as an experiment soon gets out of hand as gigantic insects and monsters come to life!

WAR OF THE WORLDS



A story so real it caused a nation-wide panic when broadcast over the radio by Orson Welles! One of H.G Wells' greatest!

THINGS WITH CLAWS

An absolutely fascinating collection of stories about "clawed creatures with murderous motives!" Incredible and weird!

HORROR STORIES #4

Gruesome tales of horror by the masters! Robert Bloch, Ray Bradbury, Davis Grubb! "The Little Girl Eater," and more!

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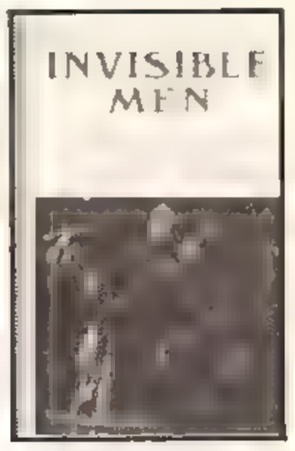

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SUPER SPECIAL EXCITING PAPERBACK BOOKS!

SATAN'S PETS

Ten terrifying tales in which animals are often more than human! Demons of the Devil! Evil lurks when the Animals take over!

GREEN LANTERN #1

Award-winning all new, all now Green Lantern, Green Arrow comic book reprint. Art by Neal Adams, Gil Kane, Giacoia.

GREEN LANTERN #2

A super second volume of the award-winning Green Arrow, Green Lantern series of comic book reprints. Dramatic and vivid.

THE GHOULS

Now, the actual stories from which the great horror movies like "Phantom of the Opera" were based. Plus stills!

DUNWICH HORROR

H.P. Lovecraft's master tale of unspeakable terror, plus "Rats in the Walls" & 5 more. Intro by August Derleth.

FANTASTIC VOYAGE

Asimov's bold tale of medical team miniaturized & injected into dying man's artery to destroy brain clot against great odds.

THE PHANTOM #2

The Ghost Who Walks visits the abominable Slave Market of Mucar. He leaves his dreaded Sign of the Skull on evildoers.

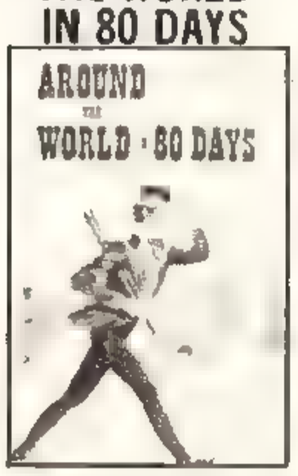
FRANKENSTEIN

The thrilling words of the actual Mary Shelley masterpiece just as it was written in the original horror manuscript. Great!

DRACULA

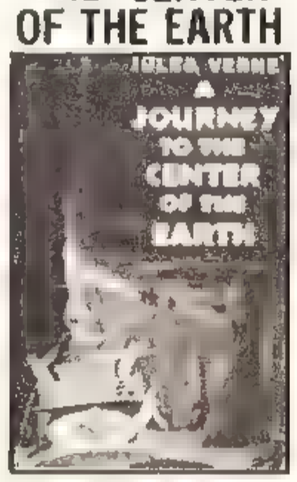
Extraordinary horror tale tells the story of victims caught in the spell of Count Dracula's awesome powers of evil. Eerie.

AROUND THE WORLD IN 80 DAYS



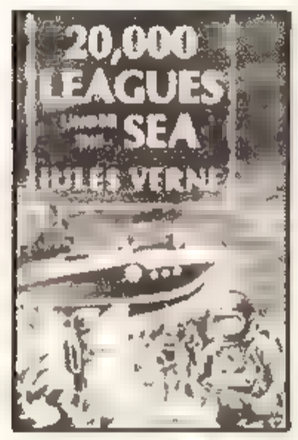
The adventures of Phileas Fogg, Esq. and his valet as they travel around the world in a race against time. Suspenseful!!!

JOURNEY TO THE CENTER OF THE EARTH



An ancient parchment with a secret message leads to the discovery of the entrance to the center of the world! Classic bizarre fiction.

20,000 LEAGUES UNDER THE SEA



Perhaps Jules Verne's best known novel. His creation of the fantastic Nautilus predicted the invention of today's submarine!

ROUND THE MOON

This history making space journey described in the prophetic style of Jules Verne! Detailed view of future space travel.

MASTER OF THE WORLD

Jules Verne's masterful novel of the unknown inventor of a machine capable of ruling the world! A strange terror classic!

MAKING OF STAR TREK

Complete history of top TV series. Tells how the show was conceived, written, sold, produced & directed.

STAR TREK

The Mammoth Space Ship Enterprise blasts off for intergalactic intrigue in the unexplored realms of outer space!

STAR TREK 2

Eight Journeys into the unexpected with the crew of the Starship Enterprise! See a war fought by computers!

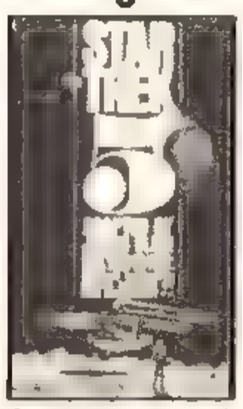
STAR TREK 3

Stories of unimaginable new galaxies. Strange alien beings! A killer planet where time and place change about. Chilling

STAR TREK 4

Six New Space Assignments for the Enterprise. Kirk & Spock grapple with a Silicon-based Monster.

STAR TREK 5



Join the crew of the USS Enterprise as they visit a strange asylum. Watch race warrare—white-black black-white!

STAR TREK 6

Travel with Captain Kirk, Spock, & Bones as they find a very deadly Eden, discover elementary life forces and death

STAR TREK 7

Travel to far-off worlds of Greek gods & American Indians, where men live forever, & machines raise the dead.

STAR TREK 8

On these missions the Enterprise goes to a planet where women rule. See Kirk's evil double! Dramatic

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Dead, and lists vampires of the world. Much more. 50¢ to Robert Bostwick, 1705 Cannonwood, Austin, Texas, 78745.

I am selling comics for 10¢-25¢ Send for my list and enclose 10¢ or a stamp. Bradley Pritchett, 8120 No. Clippingen Drive, Cincinnati, Ohio, 45245

taries, full-page art. Write Helaine E. Carson, Halcourt Dr., Plainview, L.I., New York, 11803, for more info.

I'm looking for Planet of the Apes cards (will pay up to 25¢ each), and any books or mags on the Apes films. James David O'Barr, 24133 Rosewood, Taylor, Mich, 48180.

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Turn page for more monster pix

CREATURE FEATURES

Graveyard Examiner

FINAL

WEATHER: Colder than THE THING.

SPECIAL EXPANDED EDITION

DEAD-LETTER EDITION — OFFICIAL NEWSPAPER OF THE FAMOUS MONSTERS CLUB

PHANTOM, WEREWOLF & APE TAKE TOP DIS-HONORS

Pictured on this page are winners of this month's Monster Makeup Contest: Jim Cabera, David Perras, and Steven A. Hauk.

The postman continues to serve up the editors with piping hot coffinsful of Monster Makeup Contest pix.

And the contest runs for two more issues, concluding in our extra-special collector's fanniversary issue #100, with a grand prize yet to be announced.

You can still enter, just as dozens of other gruespaint fanciers have done.

HOW TO ENTER

Simply create your own monster makeup, using

THINGS WITH CLAWS

An absolutely fascinating collection of stories about "clawed creatures with murderous motives!" Incredible and weird!

HORROR STORIES #4

Gruesome tales of horror by the masters! Robert Bloch, Ray Bradbury, Davis Grubb! "The Little Girl Eater," and more!

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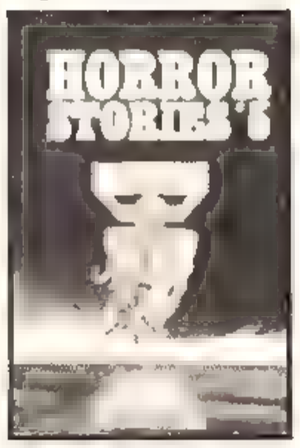

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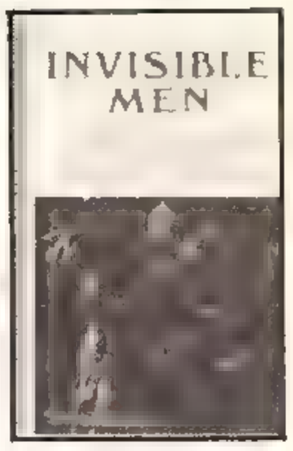

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GORYSPONDENTS GOSSIP by Walter Windchill

FLASH! Due to the stunning response to the Make-up Contest, the GORYSPONDENTS column this issue features many of the runners-up, in lieu of regular pix of normal readers (how few there are!), so don't try to match pix with items this ish. Just Gorysponder the Gore-response, and hope your pic is in next issue. Poison pen-pals should send their names, addresses and chief interests to GORYSPONDENT, GRAVE-YARD EXAMINER; Warren Publishing Co., 145 E. 32nd Street, New York, N.Y., 10016.

DAN UMMEL

Fatal femmes, glibly lib, have been flooding our post-cotfin with (ahem) missives, lately. Better lately than never . . . "I am 26," writes LU BETH KLAUS of 91 Sunnyside Drive, Athens, Ohio, 45701, adding, "My favorites are: Chris Lee, Vincent Price, Patrick O'Neal and MOST 'SPECIALLY, SEYMOUR!" Lu Beth adds she'll answer all letters . . . A fan of all traditional horrors (Bela, Boris, the Chaneys, fanzines, comics and Warren pubs) is LISA LONGOBARDI, 136 High Top Circle, Hamden, Connecticut, 06514 . . . "I'd like to hear from any avid fans of my fave guy, Vincent Price, and/or fans of Barnabas Collins," scribes LINDA PAUL, 639 Eaglemount Cres., Mississauga, Ontario, Canada . . . Definitely a Lugosi/Dracula fan is ANDREA GOMEZ, 4479 College View Ave., Los Angeles, Calif., 90041 . . . Loving "anything that has to do with DARK SHADOWS," is JULI TOWERY, 15, of 7006 S.W. 10th, Portland, Oregon . . . Then again, a guy named TYRONE DEISE, 14, of 496 Harbison Ave., Wpg., Man., Canada, informs potential pen-pals and pallettes that "I dig vampy chicks about 5 foot 8." Just why, Ty didn't say. Does he have the wrong idea about this column? Is he a grave-robber? Or does he collect large cof-fins? Or what? . . . The following 4 lads all make their own horror films: DOUG LAMOREAUX, 11, of RR #1, Dakota, Illinois, 61018 . . . TONY PARMAN, 15, 1025 Kansas Ave., Atchison, Kansas, 66002 . . . BRADLEY PRITCHETT, 8120 No. Clippinger Drive, Cincinnati, Ohio, 45243 . . . and fourthly is BRUCE REINES of 731 Fairway Dr., Indianapolis, Indiana, 46260, who specifies that he makes animated films, and is a Ray Harryhausen freak . . . LEONARD FORNALIK, of 134 Chadduck Ave., Buffalo, N.Y., 14207, not only is a Bela & Boris buff, but seriously wants to hear from people "who claim to be witches and those that have seen flying saucers." Leonard is 24 . . . A "real fan" of Karloff, Lugosi, the Chaneys, Rains, Clive and Carradine, is 13-year-old COUNT JAY SALSBERG, who lists his address as Casket 13, 22 Williams Street, Clinton, New York, 13323 . . . Finally, those who are literarily inclined, and who write horror & sci-fi stories (or would care to read some), contact beginning author, GREG NORTHAM, 15, Box 272, Parksley, Virginia, 23421 . . .

R. BURNETT

STEVE PERRY

G. POWERS

J. BRUTSMAN

MIKE COYAN

D. KINSELLA

CLASSIF-HYDE ADS

STORIES!
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VAMPIRA #1—A fanzine of horror film & book reviews, profiles on Doc Savage, John Carter, etc. Story & art contributions invited. Ish #1 reviews Night of the Living Dead, and lists vampires of the world. Much more. 50¢ to Robert Bostwick, 1705 Cannonwood, Austin, Texas, 78745.

I am selling comics for 10¢-25¢ Send for my list and enclose 10¢ or a stamp. Bradley Pritchett, 8120 No. Clippingen Drive, Cincinnati, Ohio, 45245

WANTED: Amateur art & written material for new 1st-class fanzine, "Children of the Night," First ish dedicated entirely to Chris Lee. Need bios, movie commentaries, full-page art. Write Helaine E. Carson, Halcourt Dr., Plainview, L.I., New York, 11803, for more info.

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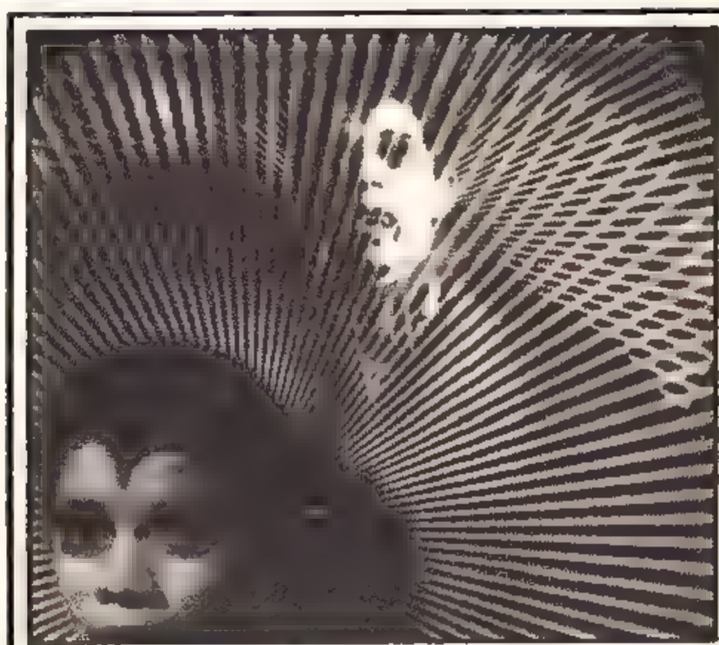
Turn page for more monster pix

DIS-HONORABLE MENTIONS

There were so many great entries that strongly contended for to dis-honors this issue, that we've again expanded our GRAVEYARD EXAMINER pages to present some of the pretty darned good also-rans. There were literally too many to print, so if you don't see your picture in here, please don't feel slighted (unless, of course, you portrayed the Incredible Shrinking Man).

Seeming to have just met on a blind (as a bat) date are this vampy-looking couple, ROBERT DELFINO and PRISCILLA ROTONDO, both of Providence, Rhode Island.

"Why not me, God?," seems to be sighing MARK EASTER as an exasperated Frankenstein's Monster.



A truly mod vampire to make Yorga and Blacula look like the Bobbsey Twins, is doubly-exposed JOEL BAILEY as Dracula, and as (we suppose) Dracula.

An odd pair of dinner-guests. Stalking through a sedate suburb-bane home in New Rochelle, New York, are BILL KELLER as Frankenstein, and JOHN GIRIAT as Dracula.

A Jekyl-delic Mr. Hyde portrayed by MICHAEL HODGE proves once again R.L. Stevenson's classic observation that there are certain chemicals man was better meant to leave alone.

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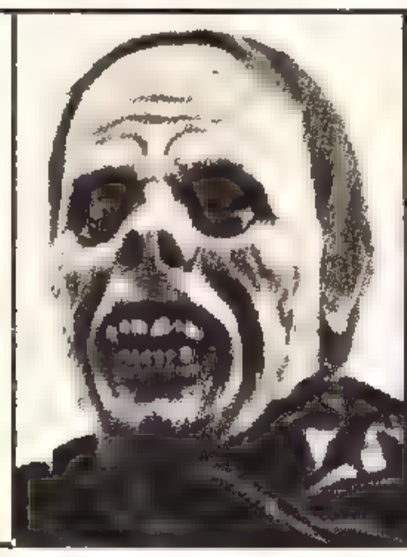

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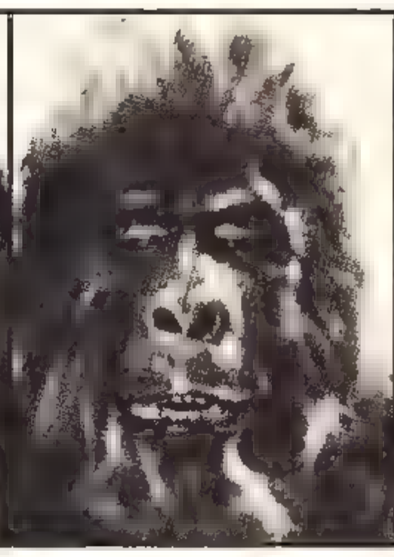

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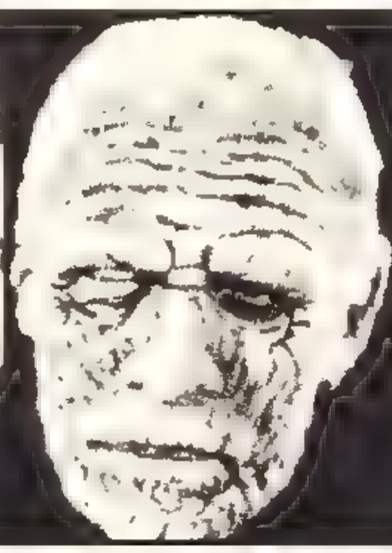

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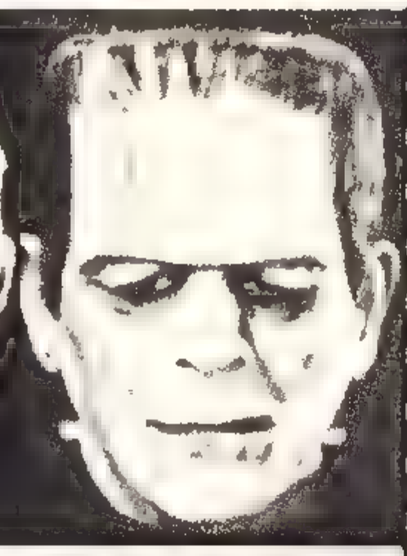

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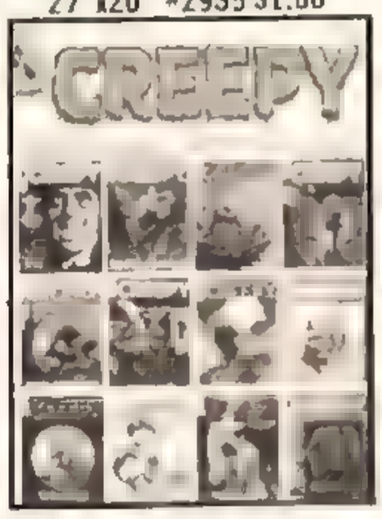

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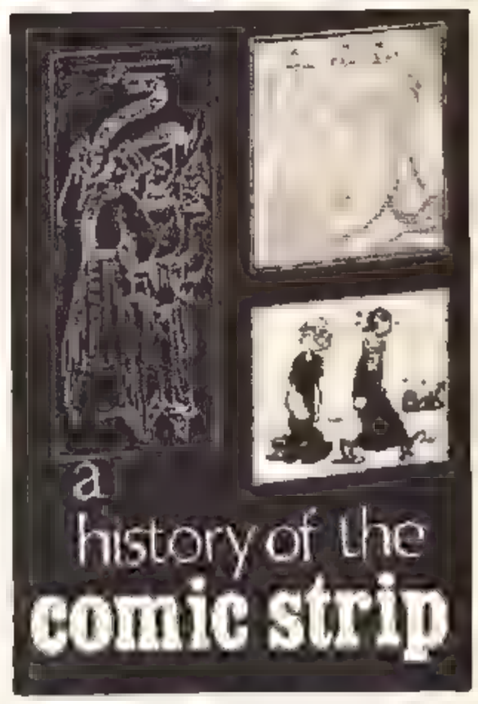

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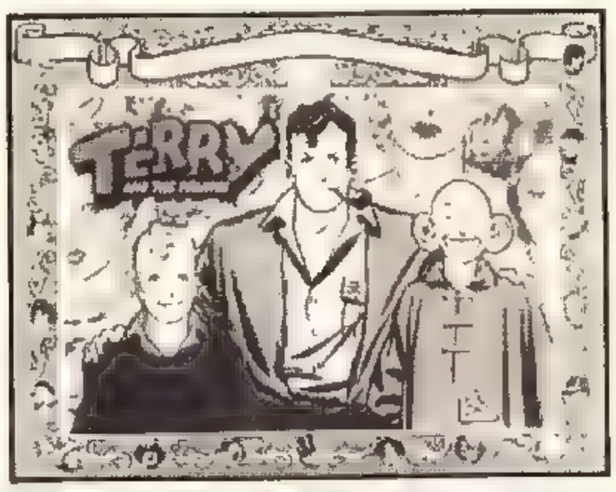

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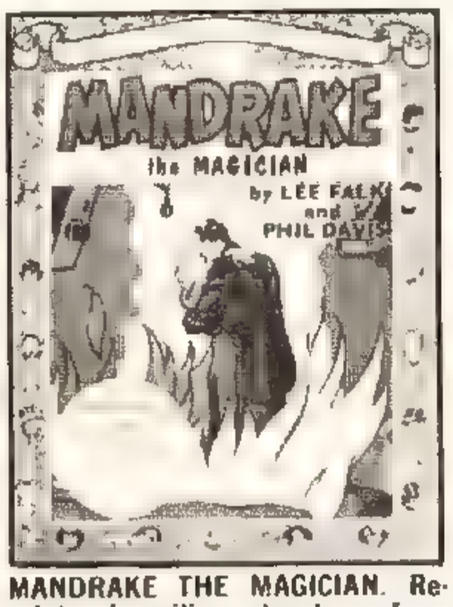

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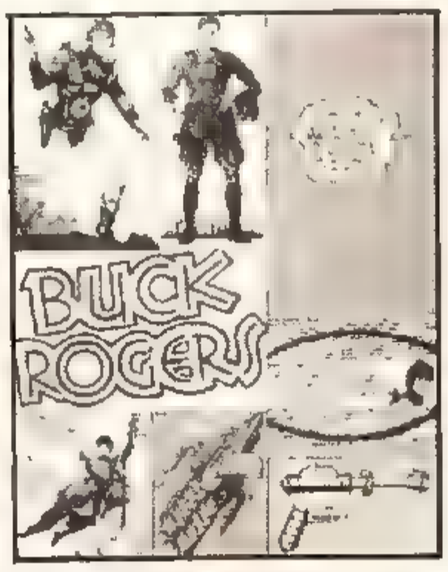

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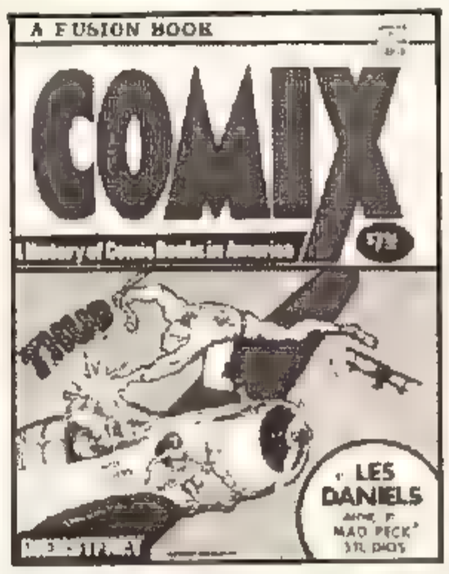

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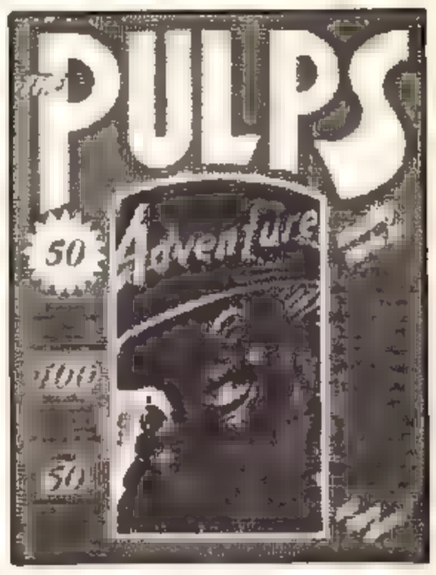

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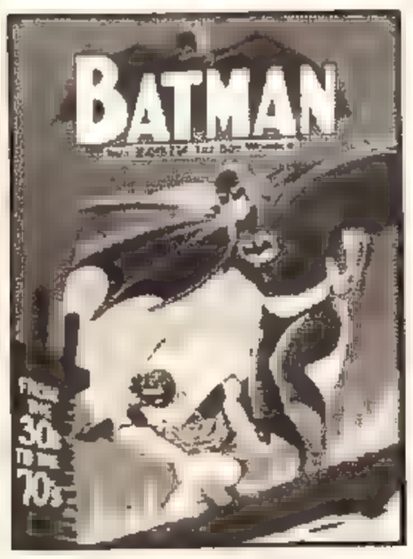

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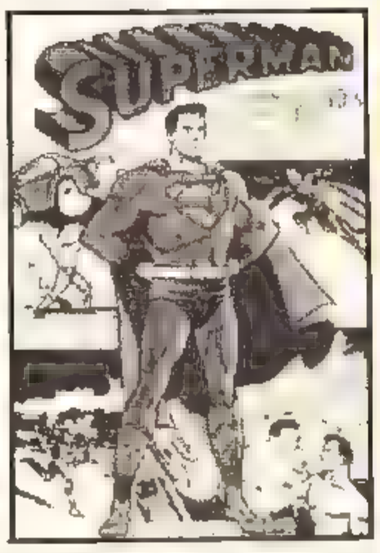

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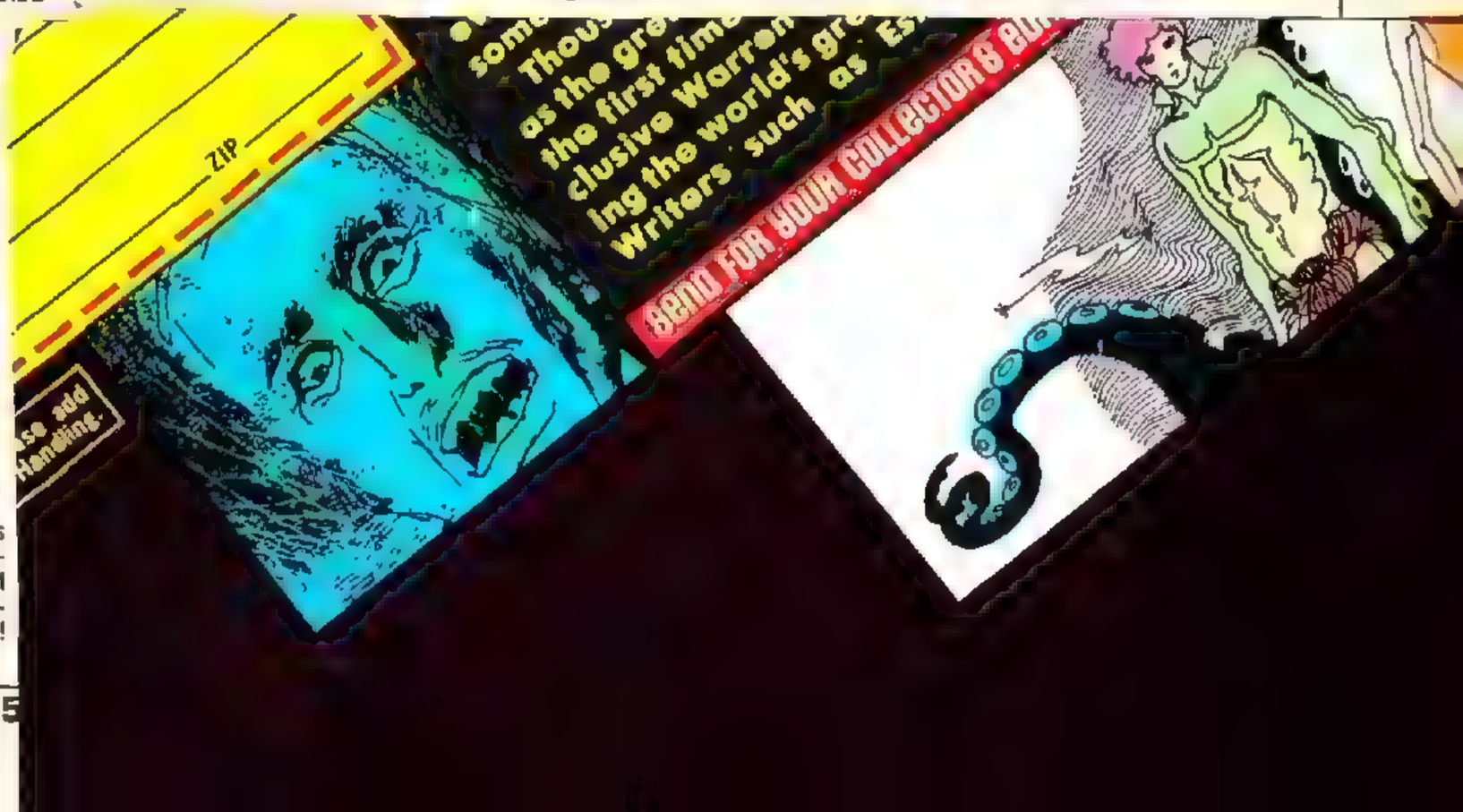

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KEVIN COSGROVE

FROM A WOLF-FAN

FAN-tastic! **FAMOUS MONSTERS #96** was a dream come true for avid Wolf Man fans like myself. THE WOLF MAN FILMBOOK was great, and FRANKENSTEIN MEETS THE WOLF MAN was the best thing I've ever seen in your mag. All I can say is, MORE of the WOLF MAN!

MARK WINGFIELD
Kilgore, Texas

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MARISA YOUNG

LETTER FROM AN ANGEL

Thank you so very much for printing LETTER TO AN ANGEL in **FM #96**. It brought tears to my eyes, especially towards the end. Mr. Ackerman certainly has a great writing talent.

I would also like to thank you for the GORYSPONDENTS column, which has

FROM 100 to 001?

I don't have all your issues, but I have **FM #96.** I have loved it to the grave. Especially the wolf man film treatments. Once you reach issue 100, you might (instead of going 100-upwards) go from 100 downwards again to the beginning. This way I could get all your issues. Still, I really hope you go from 100 to 10,000, because I would like to see more Wolf Man and Frankenstein issues.

JOSEPH OVERLAY
Patterson, New Jersey

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ANDY AUSTIN

HE'S PSYCHO FOR ASYLUM

Well, Robert Bloch has done it again! I've just returned from seeing his newest fear festival, ASYLUM. Believe me, it makes PSYCHO look like CHITTY-CHITTY BANG-BANG!

For all you unfortunates who haven't seen the picture, here's an appetizing brief rundown of some of the goriest and best scenes!

—A girl fighting off the dismembered parts of a corpse with an axe!

—A weird fabric makes a wax manikin come to life!

—A split personality who specializes in knives and scissors . . .

—A "doll" created from real pieces of human flesh.

I'm sure a filmbook (or an article, anyway) on ASYLUM would be quite an asset to your pages.

CHIP SHELTON
Branford, Conn.

• Are you sure you aren't really Robert Bloch?—Ed.

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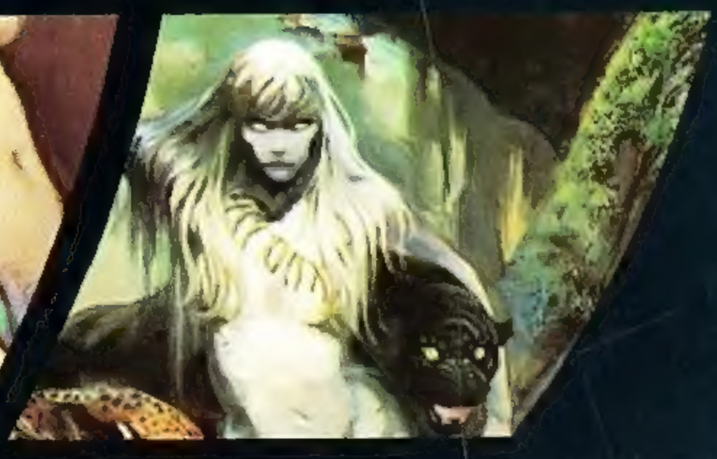

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